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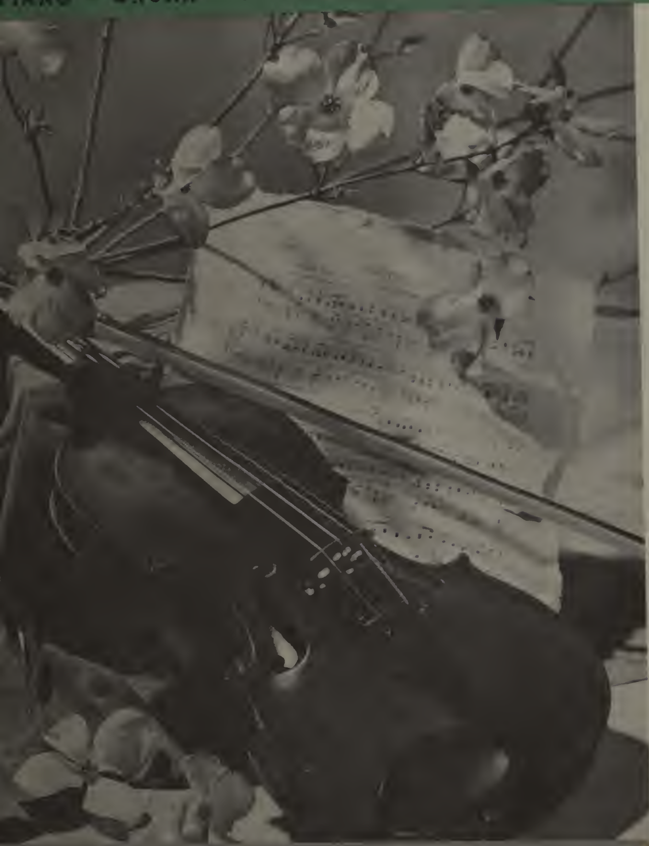

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LETTERS
TO THE EDITOR

"National Activation of String Instruction"

Sir: The article "National Activation of String Instruction" in the February ETUDE interested me very much as this season I, myself have been delighted to see a revival of interest in violin. Up to three years ago my violin students had gradually grown fewer till I had no beginners at all. I blamed it largely on television as mothers told me this absorbed all their attention. I decided to teach elementary piano as I felt it necessary to make my music and years of experience yield me some income. This year I have twelve violin students, nearly all of them good material, capable of becoming at least fairly good players. I feel that when a teacher has a good sized class one can group certain ones together and show them the pleasure to be gained from ensemble playing. Their interest is so stimulated and they develop ambition. Before this "spirit" of desire to start violin almost every youngster would make such a face at the idea—"Oh no!" they'd say—and I know that mothers strongly preferred listening to a piano beginner!

I offer to have my young violin beginners—if they live near me—come in for a few minutes daily (they leave their violin with me) until they acquire correct position. I train each hand separately at first, as they can concentrate only on one thing at a time. Thus in the first two weeks or so they have not been allowed to form bad habits and the parents are surprised at their progress. We all know that their practice at home at first, is beset with difficulties and this other way no time or effort is wasted. I have always loved the instrument, and at 70 it still makes my life full. I studied with Harold Berkley in '47, the Summer course he gives, and got a great deal out of it.

I notice the schools have suddenly taken up a decision to create more interest in strings—more power to them! A friend of mine who has assumed the position of orchestra and band leader of the Junior and Senior High Schools here was discouraged to find *one* violinist (and that one a two year student of mine) in the orchestra. "I'm going to get fifteen," he told me, and my young beginners said a class in ensemble playing was to be given instruction Saturday mornings so I surmise our friend has "done something" about it! If only we had a few who would take up cello, we could do much more, but although there have been two cellos offered at the schools, no one shows any desire to study it. No one is stronger for promoting interest in strings than I. I hope we all may increase it.

Evelyn Fellows Offers
Woonsocket, R. I.

"Impressions of a Musical Journey to Africa"

Sir: As a keen subscriber to your magazine for several years now I was very interested to read Andor Foldes' article "Impressions of a Music Journey to Africa" (Dec 1953) as I know so many of the people and places that he visited and it was interesting to hear what he thought of our "musically not quite explored Continent!"

I am a music teacher at one of our youngest schools—The Franklin D. Roosevelt Girls' High School in Salisbury. I still find time to keep up my studies, particularly singing. When a student, I was privileged to be able to attend both our own Rhodesian College of Music, a most flourishing concern in Salisbury, and also the South African College of Music in Cape Town, when Dr. Eric Chisholm first came out to South Africa to be its director.

Mr. Nat Kofsky, whom Mr. Foldes mentioned as being head of the East Africa Conservatoire of Music, was then on the staff of the South African College of Music and was a most popular teacher.

As students, we went to many of the concerts given by the Cape Town Municipal Orchestra which was conducted by Enrique Jorda, and most stimulating they were!

Here in Rhodesia however Salisbury is growing up fast, and every day sees the erection of some new

(*Continued on Page 3*)

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Vol. 72 No. 5

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LETTERS TO THE EDITOR

(Continued from Page 1)

multi-storied building.

Our recent Federation with Northern Rhodesia and Nyasaland (the first opening of the federal parliament was held yesterday) will, I hope, mean more scope for musical development here, as we are hoping that Salisbury will be the city selected as the new Federal Capital.

As people from other continents have strange ideas as to the whereabouts of Rhodesia, may I add in conclusion that we are not a part of the Union of South Africa, nor on the other hand, have we any connection with Kenya and the Mau-Mau situation!

Shirley Bullock
Salisbury, S. Rhodesia

"The Child Is Father to the Man"

Sir: It was with a great deal of interest that I read B. B. Murphy's letter in the December ETUDE. It referred to an article which appeared in a previous issue entitled—"The Child Is Father to the Man."

I have been a vocal teacher for years with an extensive experience in training voices and I heartily agree with everything B. B. Murphy expresses. Like the writer, I, too, have come in contact with voices that have been almost ruined by being exploited, especially in choirs and choruses, at an age when voices should be receiving the greatest care under the guidance of an expert teacher. If an expert teacher is not available, the best thing for the child is not to use his voice until the age arrives for proper training.

Reading the ETUDE is one of my greatest pleasures as I regard it as the leading music magazine. I feel, however, that its value would be enhanced if more articles pertaining to the voice were included in its columns.

Sister M. Gavriella, R.S.M.
Fall River, Mass.

COMPOSER OF THE MONTH

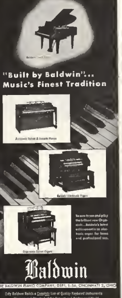
Peter Ilyitch Tchaikovsky—he of the ingratiating melodies and the dramatic, highly colored orchestral works—is ETUDE'S composer of the month of May. Tchaikovsky was born May 7, 1840 at Kamsko-Votkinsk and died November 6, 1893 at St. Petersburg. As early as four years of age he was given piano lessons and by the time he was ten, he had begun to compose. He became a pupil of Zaremba and A. Rubinstein at the newly opened St. Petersburg Conservatory. He composed his first large work, an overture to "The Storm" by Ostrovsky in 1865 and a year later he was appointed professor of harmony by Nicolas Rubinstein in the new Moscow Conservatory. He held this position until 1878, but meanwhile he had been permitted to travel a great deal—in 1876 he attended the Bayreuth Festival.

About this time he began his friendship with Nadejda von Meck—a strange relationship indeed for it was carried on entirely by correspondence, by mutual agreement neither was to make an effort to see the other. Mme. von Meck provided the financial means for Tchaikovsky to devote his time to composition, although in 1885 he did accept the position of director of the Moscow branch of the Russian Music Society. He made his first appearance as conductor in 1887, when he presented a concert of his own works in St. Petersburg. Following this he embarked on his first foreign tour as conductor, visiting Germany, Prague, Paris, London.

In 1891, he visited the United States conducting concerts in New York, Baltimore and Philadelphia. In 1892 he conducted his opera "Eugen Onegin" in Hamburg. In 1893, the last year of his life, he wrote his 6th Symphony in B minor (the famous "Pathétique") which he conducted in St. Petersburg on October 28, just a few days before his death.

His works cover a wide range: operatic, orchestral, chamber music, vocal and piano.

Included in this month's music section on Page 28 is the *Waltz* from *Serenade for Strings in C major*.



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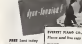

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Musical Oddities

By NICOLAS SLONIMSKY

AUBER THE PIONEER of French grand opera, lived to be nearly ninety but his last year of life was spent under tragic circumstances during the siege of Paris. He owned two horses, named Almaviva and Figaro. Horsemeat was a delicacy in those days: poor Almaviva was requisitioned by the authorities and subsequently eaten, as "cheval de luxe." But Auber was determined to save Figaro. Since work horses were exempt from confiscation, he secretly took Figaro to Pleyel's music factory. Auber died in May 1871. Figaro continued to transport musical instruments for the rest of his equine life.

When a young singer sang a difficult aria at an audition for an opera company, the conductor whispered to the manager: "It is too enemy for her."

The conductor told the manager to put the overture to Rossini's opera, "Tancredi," on his program. The title appeared as follows: "Overture, Tank Ready."

When the Russian composer Paul Blaramberg wrote an opera "Mary Tudor," after the play by Victor Hugo, the Czar's censor objected. "A Queen cannot possess a passion common with ordinary women," he wrote on the composer's application, "particularly a passion for her own subject. Her heart can be fired not by passionate love but by benevolent grace." Blaramberg then changed the title to "Duchess of Burgundy," and the opera was passed by the censor.

A note for music historians: the first concert of orchestral music by American composers given abroad took place on March 23, 1892, at the Grand Duke's Chapel in Weimar. The conductor was Franz Xavier Arens, a German musician who settled in America. The program consisted of short numbers by Arthur Foote, Victor Herbert, Henry Schoenefeld, MacDowell, H. R. Shelley, the overture *Melpomene* by Chadwick, two movements from the second symphony by John Knowles Paine, and a symphonic fantasia by Arens himself.

A music publisher was asked who was the best known [illegible] represented by his firm. He named the author of numerous Italian operas. "We have not sold many copies of his works," he explained, "but we use the unbound sheets for wrapping paper. Thus every customer becomes perforce acquainted with his music."

Two child prodigies appeared in a London recital in 1892: Muriel Mustard and Gertrude Peppercorn. The newspapers noted that this was a rather acrid menu.

•

WHEN THE AMERICAN soprano known under the name Lillian Nordica (her real name was Lillian Norton) sang the part of *Marguerite* in Gounod's "Faust" in Paris, she refused to embrace *Faust* in the garden scene. The impresario, and Gounod himself, pleaded with her to make this concession so as to produce the required effect, but she was adamant. She was finally replaced by a French singer who had no such scruples.

The life of Nordica abounded in dramatic episodes. The Czar Alexander II attended the St. Petersburg Opera when Nordica sang; the next day he was assassinated. Four years later, Nordica's husband Mr. Gower, an aeronautical enthusiast, disappeared during a balloon ascension while crossing the English Channel. The balloon basket with the ropes clearly cut by a knife was retrieved and this gave rise to the rumor that Gower deliberately staged his disappearance in such a spectacular manner for some obscure financial reasons. In fact, he was reported many times as being seen in India and other remote places of the globe. He was a very rich man but Nordica had to wait many years before she could collect her inheritance when Gower was finally declared officially dead.

•

WHEN AN ELEGY for string orchestra by an amateur composer was presented in his home town, a critic wrote cautiously: "The effect of the Elegy was, by turns, soothing, moving, and bringing relief." Then he explained that the music first soothed the audience to sleep, then it caused some people to move out of the hall, and that those who remained were greatly relieved when the Elegy finally ended.

When a music publishing house comes into existence, the founder maintains a proverbial mood. Arthur P. Schmidt, who organized, in 1876, his Boston firm still flourishing under his name, selected an appropriate work as his first publication: the anthem by S. B. Whitney, "God Be Merciful Unto Us."

It happened a long time ago, when an aspiring artist appearing for the first time in a small European town could seek out the local music critic in an attempt to influence his judgment favorably. One such critic seemed to be quite open to suggestions such as taking care of the artist's press relations, which would naturally include a favorable review. But the artist could not offer him a definite fee. Finally it was agreed that he would do the best he could, depending on the receipts. The hall was only partly filled at the concert. Surveying the empty seats, the critic wrote: "The young artist promises much, but it is a question as to what he will be able to offer later."

Sir George Henschel, the singer and conductor, was asked what method of vocal training he used with his pupils. "I have 25 or 30 students each season," he replied, "and I have 25 or 30 methods of teaching them."

Horatio Parker, the prolific composer of choral music, was seen hurrying down the street in New Haven. A friend greeted him and asked where he was going in such haste. "To cash an anthem," replied Parker, waving a check from the publisher.

Paderewski appreciated fine food. After a dinner at his favorite restaurant, he told the waiter: "The fish was excellent, the meat delicious, and the dessert very good." The waiter went to the kitchen, but soon came back and said to Paderewski: "The chef wishes to thank you, Sir, and wants me to tell you that the soup was good, too."

The Sinfonia Domestica of Richard Strauss was not the first symphonic work to describe a baby's day. The French composer Hippolyte Chelard conducted in Weimar in 1845 his piece entitled *Les premières harmonies de la vie*. The component sections were designated as follows: Birth, Baptism, Rocking the Cradle, Lullaby.

•

Operatic Sopranos were the glamour girls of the nineteenth century. In Europe, it was not uncommon for a crowd of admirers to unhitch the horses of the prima donna's carriage and to harness themselves to conduct her in glory through the streets. And the precious gifts that a dramatic soprano received from her titled admirers were dazzling. The newspapers of the time faithfully reported the number and quality of such ornaments. Thus, Marie Roze, the French opera singer, owned a pair of solitaire diamond earrings weighing eighteen carats each, a tiara consisting of five diamond stars of 200 small diamonds each, a diamond sunflower, and many bracelets and brooches of precious stones given to her by European royalty beginning with Queen Victoria.

When Marie Roze appeared for the first time in America, Longfellow was inspired to write:

Oh, Marie! Veil the radiant eyes
That melt with inner light,
Conceal the brow that o'er them lies,
The bosom warm and bright,
The dainty chin, whose dimples play
At merry hide-and-seek,
The mouth with careless laughter gay
And either perfect cheek!

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Music Festivals Europe, 1954

For the information of its readers, ETUDE presents this condensed list of the most important music festivals scheduled in various cities throughout Europe during the summer

Weisbaden, Germany
May 1 27

Denmark
May 24-June 28

Vienna Austria
May 29-June 20

Bergen Norway
International Festival (Grieg)
June 1-15

Stockholm Sweden
June 2-9

Glyndebourne England
June 10-July 27

Helsinki, Finland
Sibelius Festival
June 10-18

Strasbourg France
June 11 20

Prades, France
Pablo Casals
June 14-July 4

Holland Festival
June 15-July 15

Llangollen Wales
International Eisteddfod
July 6-11

Aix-en Provence, France
July 10-30

Bayreuth, Germany
Wagner Festival
July 22 August 22

Wurzburg, Germany
Mozart Festival
July 22 August 22

Salzburg Austria
July 25-August 30

Munich, Germany
August 12 September 9

Edinburgh, Scotland
International Festival
August 22-September 11

Music Lover's

BOOKSHELF

By DALE ANDERSON

How to Build a Record Library
by Howard Taubman

You, as a music lover, student or teacher, may already have a fine reproducing phonograph If not, you are closing one of the main portals to an acquaintance with great musical literature in this amazing electronic age.

Next in importance is a well-balanced library The indiscriminate hodgepodge purchase of "a record now and then" litters up your home with many transient records which remain around the house like a kind of musical mob

Mr Howard Taubman, Music and Record Editor of the New York Times, has prepared an important, dependable, well balanced guide aimed definitely at aiding one to secure a well rounded collection, which may be looked upon as a stable investment.

Hanover House $1.50

Patterns of Protestant Church Music
by Robert M Stevenson

Mr Stevenson presents for the first time in so far as your reviewer knows, a finely formulated outline of the music of the Protestant church from the time of Martin Luther to the present day It is a carefully documented that not pedantic outline of a fundamental historical background which all organists and choirmasters in Protestant churches may learn to their advantage The author pays tribute to Dr and Mrs. John Finley Williamson and many other eminent authorities for their help in preparing this valuable work Three especially interesting chapters are "The Growth of 'Gospel Hymnody'" "Twentieth Century Papal Pronouncements on Music,' and "The Jewish Union Hymnal"

Duke University Press $4.00

Dramatic Heritage
by Paul Green

Paul Eliot Green (1894-), eminent American Dramatist and Teacher Professor of Dramatic Art at the University of North Carolina, is also well-known as a lecturer. His plays upon Negro life have been very successful as has his festival play "The Lost Colony" (a historical pageant given annually on Roanoke Island N C.) His symphonic dramas have employed music with fine effect. On the whole his new and most interesting collection of addresses concerns itself principally with dramatic subjects.

Samuel French, Ltd $2.50

The Story of Peter Tschaikowsky
By Opal Wheeler

Opal Wheeler has written nine biographies of the masters of music especially for children. These are published in separate books. They are clear and engaging in style and illustrated with appropriate drawings. At the end of each book there are several pages of simplified arrangements for piano of some of the composer's works for piano The Tschaikowsky story seems to be especially well done

E P Dutton & Company, Inc. $3.00

The Enchanted Cup
by Dorothy James Roberts

Even the love story of Romeo and Juliet pales in the light that is reflected upon the world by the ageless romance woven about the love of Tristan and Isolde Wagner tells the story through his glorious music anyone who has heard it knows how it lingers in the heart and mind Here is a novelized form of the immortal romance, written with a delicate touch and sensitivity that carries the reader through to the end, without a moment of disappointment or regret The beauty of the language revealing Tristan's filial duty and love of his country, is unforgettable His prowess on the field of battle, contrasted with his tenderness for the lovely Isolde, is so beautifully written, that we do not hesitate to forecast success for Miss Robert's latest book. She devoted over 20 years to extensive study and research of the Tristan legend, which fact lends an air of authority to all she has written, further attested by the fact that the novel has been chosen as a selection by the Book-of-the-Month Club.

Appleton-Century-Crofts, Inc. $3.75

Hymns for Children and Grownups
Edited by Lee Hastings Bristol, Jr. and Harold W Friedell

An admirable and delightful selection of 185 great hymns by eminent poets and hymn writers which will certainly become a musical and spiritual asset in many, many homes

Farrar, Straus and Young, Inc. $3.75

The Opera Reader
by Louis Biancolli

Mr Biancolli, music critic of the New York World-Telegram and Sun, has made a most noteworthy compilation of musical opinions by outstanding authorities upon the best known operas of the past and present After a short but comprehensive introduction by Dr E J Dent, distinguished British musicologist, the author plunges right into the description of the operas, their plots, their major presentations, with various comments and pertinent information from famous critics.

The ninety operas included range from the obvious and none too sophisticated melodic works of Bellini such as "La Sonnambula" and "Norma," which have endured for over one hundred years, and which have had thousands of performances, to the other extreme such as Berg's "Wozzeck," with its teeming cacophonies and its mournful, sordid plot, the product of a pathetic neurasthenic which was first given at the Staatsoper in December 1925, and has been given relatively few performances since that time.

Mr. Biancolli's compilation makes a most readable and useful book for the opera goer and for those who must content themselves with phonograph records. It is full of incidents and anecdotes which will give teachers and advanced students much to think about.

It is interesting to note from the contents of the book that the composers whose operas are listed as most active in the international operatic repertoire are Verdi, 12, Wagner, 11 Puccini, 7, Mozart, 5, Rossini, 4.

However, some composers from whose works Mr Biancolli has chosen only one opera, such as Bizet ("Carmen"), Humperdinck ("Hansel and Gretel"), Leoncavallo ("Pagliacci"), Mascagni ("Cavalleria Rusticana"), Ponchielli ("La Gioconda"), have largely by reason of their melodic character appeared more frequently than the works of composers who have written more voluminously—Donizetti, for instance, wrote sixty-seven operas, most of which "died a bornin'."

McGraw-Hill Book Company, Inc $6.50

The History of American Church Music
by Leonard Ellinwood

The publication of this work by Dr Ellinwood is so noteworthy that it deserves far more space than this department permits. The work covers the subject so thoroughly that it will dominate the field for a long time to come. It is one thing to write a book that is musicologically exact, but it is a far more difficult thing to make what might easily be a dull subject alive with popular interest and helpfulness to the professional organist, the choirmaster and the general musical public as well. Dr Ellinwood was fortunate in having the musical training, experience and associations which made available the necessary knowledge to do this erudite but thoroughly readable work.

He is a graduate of the Eastman School of Music of the University of Rochester (M Mus., Ph D) and was instructor in musicology at Michigan State College from 1936 to 1939 He did research work in German libraries in 1938. In 1948, he was ordained a deacon of the Episcopal Church. He is on the staff of the Library of Congress and the National Cathedral

His introductory chapters, "In New Spain," "Metrical Psalmody" "Singing Schools and Early Choirs," "Fuging Tunes" "Outside the Puritan Sphere," "Eighteenth Century Composers" and "The First Organs and Bells," are especially interesting He gives in his appendix, and otherwise in the book, eighty-eight biographies of foremost organists and choirmasters, three of whom happened to have been teachers of your present reviewer Surely every organist and choirmaster of today will profit by owning this excellent work.

Morehouse-Gorham Company $6.00

THE END

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THE WORLD OF *Music*

The Philadelphia Orchestra in March gave in one concert the first performance in Philadelphia of two works: Guillaume Landré's Symphony No. 3 and Gian-Carlo Menotti's Piano Concerto, with Rudolf Firkusny as soloist. Also on the same program was the world première of "Armenian Suite" by Richard Yardumian.

Guy Fraser Harrison, conductor of the Oklahoma City Symphony Orchestra has received the Annual Conductor Citation of the National Music Council of which Howard Hanson is president. The Citation is given annually to a conductor of a major symphony orchestra "for the presentation of important American compositions on the regular subscription series of concerts in the orchestra's home city."

Mrs. Mabel Wood Hill, composer also well known for her transcriptions of Bach, died in Stamford, Connecticut, on March 1 at the age of 83. She was a founder of the Brooklyn Music School Settlement. She was active also in the New York Music School Settlement. She was the composer of many songs which brought her awards from the Associated Glee Clubs of America and Canada.

The University of Wisconsin School of Music was sponsor for a three-day Krenek Festival in March at which time the composer himself took an active part in the programs. The opening evening was featured by a lecture by Ernst Krenek, with the next two evenings being taken up with performances of his works as presented by the Pro Arte Quartet, Bettina Bjorksten, soprano, the UW Women's Chorus, A Cappella Choir, Symphony Orchestra and Concert Band.

Marcel Tabuteau, solo oboist with the Philadelphia Orchestra since 1915, has retired from active service and has also relinquished his position as a member of the faculty of the Curtis Institute of Music in Philadelphia where he taught for more than a quarter of a century. He has taken up residence at his home in Southern France to enjoy a well-earned rest.

The Cincinnati May Festival, which will run from May 5 through May 8, will feature Franz Schmidt's "The Book with Seven Seals," a work for chorus, five soloists and a large orchestra. Josef Krips who led the premiere of the work in Vienna in 1938 will conduct. The festival chorus will also sing Elgar's "The Dream of Gerontius" and Verdi's "Quattro Pezzi Sacri."

August Helmecke, a veteran drummer for more than 60 years who had retired from the Goldman Band in 1952, died in New York City on February 26, at the age of 84. He was an original member of the Goldman Band and played with it for 40 years. He also played in the Metropolitan Opera and the Philharmonic Orchestras. Mr. Helmecke played in Sousa's Band and for a time he was President of the Sousa Band Fraternal Society.

Kenneth Gaburo, of McNeese State College, Lake Charles, Louisiana, is the winner of the $50 first prize in the First Biennial Choral Composition Contest sponsored by the New York Chapter of the Eastman School Alumni Association. The winning composition, "Three Dedications," will be published by Carl Fischer, Inc. It was given its first performance in February on the WNYC American Music Festival.

"Taming of the Shrew," a new opera by the American composer Vittorio Giannini, was presented by the NBC Television Opera Theatre on March 13. The performance was telecast in RCA compatible color. The Philadelphia born composer is a brother of the well known opera singer Dusolina Giannini. Members of the cast included John Raitt (*Petruchio*), Susan Yager (*Katharine*), Sonia Stollin (*Bianca*), Donald Gramm (*Hortensio*), John Alexander (*Lucentio*), Leon Lishner (*Baptista*) and Paul Ukena (*Tranio*).

Ernest Bloch, who will be 74 years old in July, has won two of three awards given by the New York Music Critics Circle for outstanding works performed in New York City for the first time during the year 1953. In the symphonic category Bloch's Concerto Grosso No. 2 was adjudged the best, while in the chamber music class, his Third String Quartet was given top honors. The remaining prize was in the choral field and was awarded to Jacob Avshalomoff for his "Tom O'Bedlam."

The Coleman Chamber Music Association, of Pasadena, California, is this year observing its fiftieth anniversary. Founded by Alice Coleman Batchelder in 1904 the association has presented an uninterrupted half century of chamber music in which the foremost ensembles of the world have participated. Some of the groups taking part in the anniversary season are the Quartetto Italiano, Pro Musica Antiqua, American Art Quartet, Albeneri Trio, Amadeus Quartet, and the New Music Quartet.

Lukas Foss has been commissioned by the Society of Friends of Albert Schweitzer to write a large symphonic work for organ and orchestra in observation of Dr. Schweitzer's eightieth birthday which comes next year. The first performance of the work will be by the Boston Symphony under Charles Munch.

COMPETITIONS *(For details, write to sponsor listed)*

- Lorenz Publishing Company composition contest. Prizes will be given for 25 anthems and 15 organ voluntaries submitted between June 1 and December 1, 1954. Details from Editorial Department, 501 East Third Street, Dayton 1, Ohio.
- **Broadcast Music, Inc.** Student composers Radio Awards. Total prizes, $7,500 (first prize $2,000). Details from Russell Sanjek, director, 580 Fifth Avenue, Fifth Floor, New York 19, New York.
- National Symphony Orchestra Composition Contest for United States composers. Total of $3,300 for original compositions. Entries to be submitted between October 1, 1954, and January 1, 1955. Details from National Symphony Orchestral Association, 2002 P Street, N. W., Wash., 6, D. C.
- The Mannes College of Music Composition Contest for operatic works. Award of $1000 for a full length opera or $600 for a one-act opera plus two public performances by Mannes College Opera Dept. Closing date May 15, 1954. Details from Fred Werle, The Mannes College of Music, 157 East 74th Street, New York 21, N. Y.
- Midland Music Foundation Composition Contest. Awards of $2000, $1500 and $1000. Composition for orchestra or choral group or orchestra and chorus combined. Closing date July 1, 1954. Details from The Midland Music Foundation, State at Buttles Street, Midland, Michigan.

The Washington University Department of Music (St. Louis, Missouri) in collaboration with the public and private schools of St. Louis, is presenting in Music Week a Festival of Music, the first such event ever to be given in this city. The first two days will be given over to rehearsals and clinics for school students playing orchestral instruments. The concerts will be conducted by Alexander Hilsberg, musical director of the New Orleans Symphony Orchestra and former concert master of the Philadelphia Orchestra.

The Berkley Summer Music School will be conducted for its fourth season at North Bridgton, Maine from July 12 through August 21. Under the directorship of Hazel and Marion Berkley the school offers opportunities to string players and pianists to combine profitable refresher study with summer camp activities. A highly trained staff of artist-teachers provide the best possible instruction.

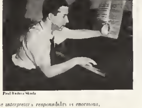
Wintter Watts, American composer, was honored on March 1st, his seventieth birthday, when a program of his music was presented in the New York Public Library. Participating artists were Mme. Eva Gauthier, who made the opening introduction, Gordon Myers, baritone, Joan Haaddrik, contralto, Charles Kressler, tenor, Rose Dirman, soprano, and Edward Hart, Arpad Sandor and Jarod Bogardus, pianists. Mr. Watts himself was at the piano for the closing group of songs.

The Oglebay Institute Opera Workshop, Wheeling, West Virginia, of which Boris Goldovsky is founder and director, will conduct its Third Annual Workshop August 16-30. Leonard Treash, director of the opera department of the Eastman School of Music, will serve as associate director. The workshop will provide an opportunity for study of all phases of opera under noted artists and teachers.

Jacob Krachmalnick, concertmaster of the Philadelphia Orchestra, was soloist with the Main Line Symphony Orchestra at the March Concert in Wayne, Pa., playing Mozart's Concerto in D major. Also on the program was the first performance of *Night Interlude and Dance* by Herbert E. McMahan. Dr. Louis Vyner is conductor of the Main Line Symphony Orchestra.

THE END

Concerning Interpretation



Paul Badura Skoda

"The interpreter's responsibility is enormous, without him, the greatest works remain simply pieces of paper."

by Paul Badura-Skoda

In collaboration with Rose Heylbut

(Paul Badura-Skoda, distinguished young Austrian pianist, has had a meteoric rise to fame. Born in Vienna in 1927, he first studied to become an engineer, but at sixteen decided to devote himself to music. After two years at the Vienna College of Music he won the coveted first prize at the Austrian Music Competition (1947), and immediately thereafter, he won the International Competitions in Budapest and Paris. His concert activities earned him engagements with Furtwaengler and von Karajan. He played at the Vienna Bach Festival, at the Salzburg Festival, and concertized extensively in Europe and Australia before establishing himself in the U. S. A. as an artist of first magnitude.—Ed. note)

THE INTERPRETER'S position may be compared to that of a judge. Just as the judge must find a way to adapt the eternal letter of the law to the changing circumstances of life, so the interpreter must follow his law—the composition—connecting it with his own life and that of his generation. The interpreter's responsibility is enormous; without him, the greatest works remain simply pieces of paper—yet if he doesn't understand the intentions of the composer, people may wonder why the composition fails to find its way into their hearts. When he does well, he gives the greatest joy, and his hearers feel the creative spirit speaking to them directly.

Each piece of music is a piece of life. Goethe says,

> "Im Atemholen sind zwei Gnaden,
> Die Luft einziehen, sich ihrer entladen . . ."

(In breathing there are two graces—to draw in air and release it again.)

The interpreter does well to remember that inhalation and exhalation, tension and relaxation, are the two main principles of life. They must also be the main principles of music.

Perfect interpretation balances tension and relaxation. Too much tension is a fault of today's young pianists. If your neck and shoulders are stiff, if your chest is not free, you can't get a free respiration, you compress your heart instead of opening it, and thus your efforts are lost—for only an open heart can find the way to the hearts of others. If there is too little tension, form and expression will suffer, and the moment comes when the listener becomes bored, allowing his thoughts to ramble away from the music.

What, then, is the best way to achieve balanced interpretation? First, you must form an idea of the work you are going to study. This means getting hold of a good score. Here you may find some difficulties. Much of the music of the masters has been spoiled by editors. You don't find what Mozart has written, but what Mr. X thinks right. It isn't even indicated which of the many marks were put there by Mozart himself, and which by Mr. X. Thus, you should always try to get the Ur text of every work, which reflects only what the composer himself put there.

When you have a good edition of the work, it might happen that you form an immediate conception of it, feeling every note and needing only to realize your idea. Unfortunately, this happens but rarely! In most cases, you have to dig out the meaning, many notes look enigmatic at first, and many sounds seem quite strange. When this happens, there are several ways of getting an idea of the work. Let us see what these have to offer.

Please don't use a recording! You must find your own conception. Imitating records is an excellent education for an ape, but not for an artist! Certainly, I am not against records—on the contrary, they have important uses. But I am firmly against the method of learning solely by imitation—it is too simple!

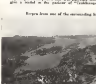
The first great help is to study the biography of your composer. You will find quantities of details to assist you in understanding the man and his music. For instance, there is nothing more amusing than reading Mozart's letters, in which you find fantasy, glorious humor, great liveliness, a marvelous feeling for describing people. You will also find that he could be serious, sad, even desolate. But he is never dry, never at all, and his compositions are the same. The worst thing is a dry interpretation of Mozart!

Mozart's letters sometimes mention his works. For example, he doesn't like his *allegro* movements taken too fast. "It is easier to play fast," he says, "but is it beautiful?" He writes to his sister that the slow movements in his piano concertos must not be played too slowly—"I write *Andante* movements, not *Adagios*." Again, he writes, "People are surprised that I play in time. But (*Continued on Page 56*)

A tiny couple from "Fete at Bergenhus" wedding procession

Norwegian young people take part in a typical song-dance, "Heling Olav"

Ingeborg G...k, pianist and Arne Bjorndal fiddler give a recital in the parlour of "Troldhaugen"



Bergen from one of the surrounding hills.

Key to Grieg's World

Bergen's First International Festival

A colorful word picture of the event in which the music of Edvard Grieg played such a prominent part.

by Norma Ryland Graves

THE WORLD has long become familiar with international music festivals—Bayreuth, Salzburg, Edinburgh, Amsterdam. Now for the first time the spotlight turns to Bergen, Norway, newest member of the international group. In 1953, it staged its first festival, and this year it has again scheduled the same dates—June 1-15.

What does a festival have? "Sugar spice n everything nice" quips one enthusiastic follower. And certainly such fancy is not without fact in today's music festival, for it is colored by a theme-personality spiced with a picturesque background, and flavored by the hospitality of its people. Of course, somewhere in the background of every "first" festival is the master-designer—one who envisions the idea and whose enthusiasm helps carry it out.

Less than eight years after Nazi terrorism inflicted tremendous personal and national losses, Bergen readied its festival dedicated to music, drama, and folklore. The nation lacked no illustrious names around which to build a festival: Ibsen, Bjørnson, Grieg, Holberg, Nordraak. However, one towered above them all. It was the frail little musician, Edvard Hagerup Grieg, whose spirit refused to be crushed by physical infirmities, whose fiery patriotism spurred his countrymen to fight for the national independence they finally secured in 1905.

This spirit of nationalism keynoted Bergen's first international festival. Through colorful episodes it presented what Grieg himself had early declared to be his life dream: "To paint Norwegian nature, Norwegian popular life, Norwegian history and Norwegian national poetry in music."

During the two-week festival Bergen takes on a festive air. Pictures of Grieg are everywhere—in street festoons, in windows, concert programs, newspapers and magazines. His music is played, whistled, sung. But whether on the concert stage or in the informal setting of his own home "Troldhaugen," it is given with that individual verve that only true Norwegians possess.

Like the candle-lit concerts of Salzburg, Bergen's informal morning serenades at "Troldhaugen" are among its most delightful features. Grieg's home, distant only six miles from the city, has long been a national shrine. It is scenically located on a promontory overlooking the waters of Nordåsvannet, backdropped by mountains, sheltered by a woodland of pine, birch and fir.

On this summer morning you find yourself seated in the old-fashioned parlor furnished exactly as it was when the famous couple lived here. From wide-open windows June sunshine pours in, warm and lilac-scented; morning songs of the birds furnish a muted accompaniment to the hum of voices, shifting of chairs. As you wait for the concert to begin, you sense some of the happiness which permeated the house in the days of the Griegs.

When Edvard and Nina Grieg moved to "Troldhaugen" in the summer of 1885 happiness moved in with them. It was their first home, and to the 42-year-old Edvard it was the consummation of years of financial saving and careful planning. Back of him lay the difficult years: his unsuccessful struggle to establish a national conservatory in Christiania (Oslo), grinding hours of teaching that barely provided a living, struggling with the jealousies, cliques, and narrowness of his own countrymen in his attempt to establish Norwegian music.

With the (Continued on Page 20)

Protecting the World's Most Valuable Musical Instrument

An Editorial

by

JAMES

FRANCIS

COOKE

THE HUMAN VOICE is the world's most valuable musical instrument. When it is treasured in the body of a great singing artist, it can be worth many times the rarest Stradivarius violin. The great difference between the two is that the human voice is a living thing, but is at its prime for a limited number of years, whereas the violin may, in the hands of a future Kreisler, sing again in 2054 or 3054, when none of us will be able to hear it. The singer's first concern is to make the singing years extend for as long a period as the voice can be kept in top condition.

Very few can do as did England's golden tenor John Sims Reeves (1818-1900) who sang in public in London until he was over eighty. But, Reeves took exceptional care of his voice. He never tried to 'sing over a cold.' Londoners who bought tickets for his concerts were never certain that he would appear until he came upon the stage. He canceled many concerts at the last moment if he felt that his voice was not in top condition. He always paid the ticket holders back.

Some years ago Mme. Nellie Melba, in a conference with the writer, said:

"I make it a point never to use my voice when my throat is in the least irritated. The voice when at its best, is always linked with the singer's health. Sometimes a digestive upset makes the production of good tone impossible. Therefore, the singer must learn about all things which will keep the body and mind in a normal healthy condition. It is said that Adelina Patti never spoke above a whisper on the day of a concert and Mme. Marcella Sembrich usually follows the same practice. I sometimes try a few warming up vocal exercises.

"The singer must understand the need for the right diet, the right rest, the right thinking and have a sensible knowledge of the things that injure the voice such as vocal strain in speaking, as well as singing, emotional upsets, harmful indulgences such as over-eating indigestible food, strong irritant spices, over-exercise, smoking, drinking and all things that are harmful to the throat and the body. She must keep her poise or if you will, her temper, on all occasions.

"I never strain my voice. Young people at sports events and at public meetings are often carried away by their enthusiasm and 'yell their heads off.' The human vocal organs are normally tough but they will not stand excessive abuse. I never let the volume of my voice go beyond the point where any strain might result. I never let myself sing a note any higher or lower than what I know to be the normal gamut of my voice. I may be conscious that I might sing higher notes by straining, but I never go into that territory.

"It has always seemed to me that what the public wants is lovely tone and what they pay for is 'velvet' or 'timbre'—a rich, luscious beauty which combined with perfect intonation and interpretation of the meaning of the words, brings a spontaneous response from the audience."

The great Schumann-Heink, with her rich, sonorous contralto, had much the same idea. In the course of a conference with the writer upon voice she once said:

"Singers try to sing too much with their throats alone. My voice is me, all of me, my whole body sings, not merely my mouth, my pharynx, my larynx, my ears, my lips and my lungs. I sing with my brain, my sense of beauty, my conception of poetry and drama. Everything that affects the voice, such as a serious sickness, a great mental shock, a severe operation, even a minor accident, makes successful singing impossible. 'Traviata' always amuses me greatly because the Lady of the Camellias is supposed to be dying of tuberculosis, but she is expected to sing gorgeously to the very end!"

The impulse to write this editorial has come largely from the recently published book, "Keep Your Voice Healthy" by Friedrich S. Brodnitz (Harper and Brothers, $3.50). Dr Brodnitz is one of the most distinguished throat specialists in New York City. The writer of this editorial has kept in touch with the literature upon vocal physiology since the early works of Garcia, Brown and Behnke and Sir Morell Mackenzie. The history of the great European and American throat physicians since Ludwig Türck to the present is a fascinating one. Türck's technic was based very largely upon the invention of the famous centenarian Manuel Patricio Garcia (brother of the noted prima donna Mme. Malibran), who in 1855 invented the laryngoscope, which has had an important place in the work of the throat specialists and voice teachers.

Some voice teachers are inclined to ridicule the importance of scientific knowledge of the anatomy and physiology of the throat. However, scientific knowledge is essential. Always remember that Garcia, essentially a scientist, was the teacher of no less than Jenny Lind, Mathilde Marchesi, Stockhausen and many others, whose pupils in turn included numbers of the foremost exponents of the art of singing since that great master's time.

Dr Brodnitz' new work is written in understandable language easily within the comprehension of the average experienced reader. The work gives all manner of up-to-the-minute practical advice about the care of the vocal organs in sickness as well as in health. His chapter upon the non-medical, self-treatment of colds will probably save the reader many trips to the doctor. In this connection, Dr Brodnitz discusses authoritatively those things which the singer and teacher should know about allergies, anti-histamines, cold "shots," oral cold vaccines and other treatments.

Dr Brodnitz (Continued on Page 57)

Mr. J. Homer Wakefield playing a recorder

Mr. Wakefield at the harpsichord accompanies Mrs. Wakefield, playing the viola d'amore.

The Wakefield children playing recorders—L. to R., Johnnie, age 8; Bobbie, age 2; Jimmie, age 6.

Mrs. Wakefield at the harpsichord, with Mr. Wakefield tuning the viola da gamba.

Ancient music and instruments never did go out of style, and steadily are gaining in popularity among musicians today. Here is the story of one enthusiast and his outstanding collection

"And Sweetly Trilled the Tipple Flute"

by Lynn Dallin

ONE of the trends in music circles today is a marked enthusiasm for old music—and in its wake has come a renewed interest in the instruments for which this music was written. Before this resurgence such music was the primary concern, for the most part, of musicologists. Now, such composers as Froberger, Byrd, Scarlatti and Couperin are becoming increasingly familiar to music lovers everywhere. So are such instruments as the lute, virginal, viol, recorder and harpsichord. Nor are these relegated to the position of a collector's item. The music once again is being performed on the instruments for which it was intended—and sounding as it was meant to sound.

Perhaps one reason for this interest is that music and instruments of the 17th and 18th centuries are extremely satisfying to the amateur musician as well as the professional. Much of the music of the period was written for and meant to be performed by amateur groups. Playing it was a popular pastime then, and the increasing number of performers throughout the country who get together regularly to read through this music so extravagantly praised by Pepys, Shakespeare and Henry VIII conclusively indicates that it has lost none of its charm.

"The man that hath no music in himself,
Nor is not moved with concord of sweet sounds
Is fit for treasons, stratagems and spoils."
—William Shakespeare

•

A typical representative of this swing is a quiet, unassuming and scholarly man who is a member of the music faculty at Brigham Young University in Provo, Utah. He is J. Homer Wakefield, who has one of the largest and best personal collections of old music and instruments in the intermountain west. Not only does his library include most of the works of the period available in print, but many stacks of manuscripts, notations, photostats, microfilms and pictures made from items owned by collectors throughout the country. In addition, he owns approximately one hundred instruments of ancient vintage. These have been gathered by various methods which include buying, bartering, building and even begging. Former students also have gone to great lengths to obtain instruments for him.

While studying with Curt Sachs at New York University in 1936, Mr. Wakefield was sitting in the New York City Library absorbed in volumes of old choral music in which he had become interested as a music student at Wisconsin and Minnesota Universities when a sweet yet plaintive melody reached his ears. With a tone quality comparable neither to flute nor oboe, yet strangely akin to both, the music captured his attention. When he tip-toed to the library desk to inquire the name of the player and the instrument upon which he was performing, he learned that Sidney Beck, then a member of the library staff, was playing a woodwind instrument of ancient origin—a recorder—owned by Dr. Carlton Sprague Smith, director of the music division of the library.

At this point, Mr. Wakefield determined to acquire authentic instruments upon which to play his collection of old music. When he returned to Utah, with him were three recorders to form the nucleus of the collection. He now owns several entire consorts of recorders which include soprano, alto, tenor and bass with a range in each case approximating that of the human voice. In addition, he has a variety of other recorders of all sizes which include thirty bamboo instruments made by him.

So infectious was his enthusiasm for these progenitors of the modern flute that in 1939 he organized the American Society of Recorder Players. The society met weekly, and one of the stipulations for membership was that each performer at regular intervals bring an original composition or a transcription to place in the association library. The group presented three programs on each of three annual festivals until the war scattered the members and made meetings impossible. Mr. Wakefield has started more than one hundred students from all over the United States on the recorder. While it was one of the most popular instruments in Europe for several centuries because it is so easy to play, it still is difficult to master. Truly artistic performers are rare in view of the ever present problem of intonation.

In 1939 Mr. Wakefield again was in the East studying, this time at Ann Arbor, Michigan, when he went to Ypsilanti to meet John Challis, the only harpsichord maker in America and one of the few in the world. This visit marked the beginning of a lasting friendship. During the call that lasted the entire afternoon, Mr. Challis and two of his assistants, a music student and a cabinet maker, took time off and gave a concert for their one-man audience. Mr. Wakefield was anxious to own a harpsichord, but it was completely beyond the financial reach of a music student's budget.

During his tour of study young Wakefield made the most of Mr. Challis' offer of unlimited practice time on the harpsichords as well as his valuable coaching. One day the maker called the Provo student in and showed him a harpsichord that was within the budget of a student—one made especially for him. Challis' first Petit model, it was converted from an octave virginal as an economy measure. It remained one of Mr. Wakefield's most cherished possessions until 1944 when he traded it in on a portable Challis, which he still owns. The latest important addition to his collection is a handsome Neupert 2-keyboard harpsichord which has been widely used on programs throughout the intermountain west, as have many of the other instruments. It was this harpsichord that Bruce Prince-Joseph used in the recording of "Judas Maccabaeus" by Maurice Abravanel and the Utah Symphony Orchestra under the sponsorship of the Handel Society.

An excellent old Swiss fife in the collection came from Alaska. A former student stationed there during the war traded its Eskimo owner a saxophone and some small trinkets for it.

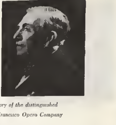
The violas da gamba, one treble, one bass, were made to Mr. Wakefield's specifications. After extensive research he calculated measurements and drew diagrams which resulted in two excellent instruments of outstanding workmanship. To obtain wood of the proper quality and seasoning, the running gear of an old pioneer wagon and the back of an old school desk were used. Both instruments have unusually fine tones.

An instrument repair man in Salt Lake City was responsible for acquiring two very excellent old additions, a flute and a flageolet. The flute came from China via the west coast. The flageolet was acquired through barter.

The magnificent old Seraphino viola d'amore with original Italian varnish was purchased by Mr. Wakefield. Characterized by soft and tender tonal quality, beneath its six or seven gut strings there usually are wire strings which vibrate sympathetically when the gut strings are bowed.

Other collection instruments are an old mandolin, Neapolitan style; an old guitar made by Mr. Wakefield's grandfather, B. T. Higgs, who was a well-known pioneer craftsman; a reed organ one hundred years old which came into the family in exchange for a Palomino horse; and another very old reed organ. (Continued on Page 61)

Gaetano Merola



"Mr. Opera" Takes a Curtain

A well-deserved tribute to the memory of the distinguished founder-musical director of the San Francisco Opera Company

by J. Douglas Cook

HE PASSED this way in seven league boots.

And it is to the everlasting credit of the people of San Francisco that they recognized his stature and gave him what he asked, for, by so doing, he served himself only because he first served the city he loved.

On Sunday afternoon, August 30, 1953, while conducting an operatic concert in the sylvan shades of Sigmund Stern Grove, Maestro Gaetano Merola ended his sojourn in our midst as he had begun it thirty-one years ago. (See ETUDE, November 1953, Page 10.)

Look back to the year 1922, to June 3, and there on a verdant Palo Alto football field, fringed with gnarled oaks and stately evergreens, Gaetano Merola stepped onto the podium and conducted a performance of Leoncavallo's "I Pagliacci." On succeeding evenings there were performances of Bizet's "Carmen" and Gounod's "Faust," with world-famous singers, among whom were Vincent Ballester, Giovanni Martinelli, and Bianca Saroya.

The tall, wiry, gentle-mannered young Italian spoke English very well, but always with the mellifluous accent that is heard in the laughter around the Bay of Naples. This stood him in good stead, because it was to his countrymen he went first with his plan to present a season of outdoor opera, to members of the San Francisco Fishermen's Association with whom he played cards of an evening and ate pizza. These were they who gave him the first $10,000, and on the strength of which he managed to borrow $13,000 more from a bank.

An inspired faith in his understanding and an equally inspired love of music sustained the young Maestro in the many tasks which he assumed because there were no others to audition the singers for the chorus, train and coach them in all their rôles, or one to act as director, stage manager, *repetiteur* for the principals of the company, arrange for the scenery and costumes, do the publicity as he wanted it done to interest the general public in a season of summer opera and plant within it the suggestion of a permanent opera company. As for conducting the operas himself, he took that for granted.

The success of the venture was immediate and tangible in everything except revenue. There was praise from the critics and spectators on the one hand and a deficit of almost $19,000 on the other. This aspect of the enterprise looked formidable to many, but to Merola it did not appear insurmountable, especially when the Mexican government offered him $400 a week to produce a season of opera in Mexico City. This engagement gave him a margin over expenses which he applied to the debt, along with other resources of his own. But instead of returning the money to his fishermen friends, Merola explained his plight and asked for more.

Before leaving for Mexico, Merola went to his friend, Mr. Robert I. Bentley, president of the California Packing Corporation, to ask whether he should return and once again attempt to carry out his plan for a permanent opera company. In view of the deficit Bentley, who later became one of the staunchest supporters of the San Francisco Opera Association, was skeptical, and said so. And so was Merola's wife, Rosa, herself an opera singer. But his weeks in Mexico City gave him time to ruminate and when a representative of the government called to ask him to which city in the United States he wished transportation, Merola replied without hesitation, "San Francisco."

No one was greatly surprised when the Maestro turned up in San Francisco, nor were they surprised when he suggested giving opera in the huge Civic Auditorium, although certain members of the interested group of backers were alarmed when he announced that a stage was needed in the acoustically deficient hall and that it would be necessary to incline the floor to a height of nine feet to provide spectators with an unobstructed view of the stage. The cost would be considerable, but while discussing the plan with Bentley, Mr. A. Fontana, chairman of the board of the California Packing Association, happened to stop by. A dignified person, with a Confucian-like manner of speaking, Fontana pondered the question then *said*: "If the plan is meritorious, it *must* succeed." Merola replied, "I *feel* that it is."

Mr. Bentley organized a luncheon of fifty friends in the Pacific Union Club and asked each of them to contribute $500 and they did. On September 26, 1923 Merola conducted the first performance by the newly formed San (*Continued on Page* 51)

Claramae Turner as the *Witch* in "Hansel and Gretel."

Claramae Turner herself

"It is my firm belief that

The Small Start

is the best thing that can happen to you"

Thus concludes Claramae Turner, young American contralto, in an interview with ***Myles Fellowes***

As *Azucena* in "Il Trovatore"

THE YOUNG SINGER'S chief interest centers about making the start—that important first step from which the whole career must follow. Experienced performers meet this question at every turn, wherever we go eager young people want to know *how* to begin, *where* to begin, whether too small a start jeopardizes future development. Don't be theoretical, they beg, tell how YOU got started.

I always welcome this request, for it gives me a chance to voice my firm belief that the small start is the best thing that can happen to you. It serves as a challenge; it allows room to grow, it offers unhurried opportunities to gain the background of solid, varied experience without which no professional career can stand secure.

My own start was small enough! At the very beginning, there was the problem of learning music. I've always sung, but in my childhood there wasn't much money around, lessons were out of the question and the purchase of a new song required planning. It was in those days that I first became acquainted with ETUDE and made the rapturous discovery that there was music printed in it. Then my great ambition was to save up the price of a copy—in those days it was twenty five cents—and those of my friends who were lucky enough to have lessons were dragooned into helping me over rough spots of note-reading and piano-fingering. As the printed music was graded, I'd start with the simplest and keep on plugging till I'd mastered every note of every piece in every issue. And I hoarded those issues, and learned music.

It was during high school days that my voice developed. Luckily, I sang with naturally sound production. As opportunities for study increased, I learned to broaden basic techniques and make them matter, but never have I had to un-learn the methods with which I began. I've always loved to sing, and always felt a rush of gratitude to those who wanted to hear me, so I sang whenever and wherever I was asked. While still in high school, I sang in our church choir, with glee clubs, at parties, for civic organizations, at lodge meetings, at weddings. I worked with an accompanist when I could get one, when not, I played my own accompaniments on the guitar. This went on for several years and I got a lot of useful experience. I learned to sing for people—to face them to feel with them, to gauge their reactions—which is an enormously important part of one's work. And I learned to sing both as soloist and with ensembles. That, too, is vitally important. Too many performers seem to feel that ensemble work means singing solos together—it does not!

My first regular job was in the chorus of the San (*Continued on Page* 58)

Concerning this matter of beginning music study with children of pre-school age, here is one teacher who has definite ideas

An attractive group of Mrs. Garvey's pre-school pupils

Those Four-Year Olds Who Bang the Baldwin

by Geraldine Garvey

EVER SINCE I attended piano classes in teaching very young children in London as far back as 1932, I have decided that it is not a waste of time or money to begin them early. In England, the small ones were doing nice work. My four and five year olds, however, also learn a few folk dances, dramatization of songs, and craft creations of the simplest kind. Piano is mixed in plentifully and soon emerges as the subject of most interest, as intended.

For the actual piano work itself, I prefer a small group. Three can find C's at my old Mathushek better than four. Later four do try it at the Baldwin grand. Joining my studio, which I helped to build by hauling lumber, cement blocks and roofing, there is a small craft room. There other children string gaily colored shoe buttons or elbow macaroni. The macaroni necklaces and bracelets are touched up with nail polish and proudly worn home. The shoe button loppies become coat and hat cheer up-ers. The big notes they see on a low blackboard they copy and learn to recognize. They clap the time valuations. And they love everything!

Three pupils at the piano got acquainted with the keyboard. Almost at once, a little girl played an impromptu thing and called it *Three On A Bench*. Another one named hers *The Cider Jug* because "Papa poured cider on a bush that wouldn't bloom." According to the pupil who said that, fat flowers soon grew by the nightfall.

And, of course, the usual questions arose. "Is four years old too young?" a mother asked. "I'm told that they should wait until they are nine or older. But my little girl will not stay away from the piano."

"Let me try her," I answered. "Timothy Tunes' will be just the thing for her. Bring her to the studio. Classes are from ten to eleven every Tuesday and Friday."

When she brought her, a fire was burning in the rustic fireplace and winter sunlight poured in through the windows. Two groups of children sat at small tables. They were cutting happily colored pictures from old Sunday School papers. These they pasted on faded lamp shades that immediately became freshly interesting.

"My, why all this?" she asked. "I want Becky to stop banging and play tunes. What do scissors and glue have to do with that? And goodness, what is Angie making out of that old fishing pole?"

"The fishing pole is a bamboo reed from my back yard. She is making a magic flute. The little boys will make totem poles out of the big end, or studio orchestra sticks, or a pointer for me."

"But can they play the piano?"

For an answer, I had all of them hold up their fingers for wing work, as we called their drilling in the air. Then they played *Marching, Marching Down the Street* while I held up "Timothy Tunes" and pointed. On the table they did the same for more difficult tunes.

"Who wants to play it at the piano?" Three clamored over the bench. (Now they walk around it.) Caressing the keys like kitten's ears, they went into hand position and played it evenly. Without my telling them, they turned to *One, Two, Three Clap*, and performed with no mistakes, lifting their hands to clap lustily on the rest.

"Now two five year olds play at different pianos. How about *Johnny Seed* from Robert Kerr's 'Little Players'?"

The mother went away quite convinced. But she shot a final question. "They'd make faster progress without all the fancy work, wouldn't they?"

"Faster, yes. But not better. I like to broaden a child. Dramatizations, folk dances, appreciation of colors, and becoming nimble fingered help to do this. And listening to good records. We are going to dramatize Milton Berle's *The Lollypop Tree* soon. Every six weeks we give a studio recital. This time there'll be a real tree, full of painted ice cream cones and lollypops made by these children. In the spring we present all thirty pupils in a costumed musical on the High School stage. Tell me then what you think of the fancy work."

The spring program was a success. We had transformed the stage into an oriental setting by hanging Japanese lanterns in the folds overhead. Gay, Japanese parasols decorated the back drops and side curtains. Wide, fluted fans from the five-and-ten were tacked just above the footlights. There was an arched bridge at the back of the stage. It was made from old steps that only needed hammer strokes to be rejuvenated. (*Continued on Page 62*)

Too Old? *Don't You Believe It!*

Enthusiastic words of encouragement from one whose experience is convincing proof that "for tens of thousands of non-playing adults there is a world of pleasure waiting to be tasted."

by LADD HAMILTON

IN THE JANUARY 1952 issue of ETUDE there appeared an article by Zino Francescatti in which he recounted the joys and tender memories with which the playing of violin sonatas had enriched his life. Only a man like Francescatti could have written it, for at its close the author, in the offhand manner of a man recommending a good book, advised his readers by all means to learn to play an instrument "as quickly as you can."

Just like that. How many students of the violin, their neck muscles aching, their wrists limp, must have choked on that one! Yet, I suspect that quite a lot of them know what the master violinist meant. I believe that I, for one, understood, for I was at that time bent upon the very task which he so lightly suggested. And my own experience with the violin, that queen of instruments, has convinced me that for tens of thousands of non-playing adults, there is a world of pleasure waiting to be tasted—if only they will close their minds and eyes to a number of time-worn misconceptions.

A little over three years ago I had never touched a fiddle or a bow. Then I took into my house a violin of unknown pedigree, but unswerving fortitude, and since then life has not been quite the same for either of us. For three years I have fought that fiddle, toiling and sweating and steaming with indignation, and I have thoroughly enjoyed every minute of it. Looking back over the first three years of my servitude I can even recall some moments of exaltation: an afternoon in my teacher's studio when the bow began to dance, revealing an embryo spiccato, an early morning after three hours of steady work when for some sweet and unaccountable reason the instrument suddenly began to sing. Little things in themselves, but pregnant with promise. And I can now play a thousand times better than I could three years ago, which is a big thing, indeed. But most important of all, there is every good chance that someday hence I will have found the means to make it speak, this bow which at times seems blessed with the gift of tongues.

Is it any wonder, then, that I have become a little short of patience with the folks who tell me they have passed the age when they can still have fun with music?

It is natural, of course, to consider one's own hobby as the all in all, and to feel a twinge of pity for all the unfortunates who do not share in its joys and its rewards. And yet I often wonder if the hobby of making music should not command a larger following than it does. Is there any good reason why thousands of men and women who enjoy hearing others play should not be doing so themselves? I can think of none, and yet the amateur musician is such a rare creature that in most small cities and towns one would have difficulty making up a string quartet. I am quite sure that in my own city of 14,000 people it would be almost impossible to recruit enough adult musicians to form a small orchestra. And this despite the fact that our public schools place a rather strong emphasis on music and that our population loves music well enough to give generous support to concerts of high caliber.

That paradox, I believe, is rather easily explained. I doubt whether we will have any significant number of amateur musicians running at large until we have thoroughly exploded a prevalent myth of long standing, the myth that once a person has grown up and physically matured it is "too late" for him to begin to learn a musical instrument. I call it a myth because I am convinced that it simply is not so and that in many cases the exact opposite is in fact the truth. I am quite certain, for example, that I have made better progress on my own instrument between the ages of 28 and 31 than I would have made between the ages of 8 and 11 or 15 and 18. Yet, without end the old refrain repeats and repeats: "I wish my parents had *forced* me to take piano lessons—I'd like to be able to play like that." And more often than not the sentiment is genuine and heartfelt. Jones really *would* like to play, but he is certain that it's too late now—he's 30 or 45 years old and he doesn't have much time for practicing.

It seems to me that we all—and I mean music teachers as well as the rest of us—have placed so much emphasis on music as a children's delight, that we have left needlessly outside the pale a great throng of potential happy amateur musicians, that large body of grown men and women who did not learn an instrument in their youth and who now feel that the years have somehow rendered them incapable of ever playing anything. I am sure that group is a very large one.

When I announced to my friends three years ago that I had undertaken the study of the violin, their reactions were mirrored in expressions which ranged from pain to pity. A grown man in full possession of his senses, their faces told me, couldn't possibly do such a thing. Even my prospective teacher was a little aghast. It was no easy job convincing her that the lessons I wanted were for myself and not for my children! (She was delighted, of course, when my intent became evident, and after the initial shock, she threw herself into this new and bizarre task with a zeal and sincerity that have aided and gratified me beyond words.) (*Continued on Page 49*)

New Records

Reviewed by
PAUL N. ELBIN

Dr. Paul N. Elbin

Strauss: *Salome*

The opera which Richard Strauss derived from Oscar Wilde's dramatization of *Salome* has been realistically re-created for Columbia Masterworks by a distinguished Viennese cast. The mood is so intense that the gory death of John the Baptist at the behest of a love-crazed princess is almost as sickening as during a live performance. Despite vocal strain shown occasionally by Walburga Wegner (*Salome*) no shortcoming in any of the musical forces limits the power of Strauss's vigorous writing. Miss Wegner, Josef Metternich (*John the Baptist*), Laszlo Szemere (*Herod*), Georgine von Milinkovic (*Herodias*), and Waldemar Kmentt (*Narraboth*), supported by the Vienna Symphony and directed by Rudolf Moralt have recorded a brilliant performance which Columbia has brilliantly reproduced. (Columbia SL-126—2 discs with German-English libretto)

Wolf: *Quartet in D Minor*
Italian Serenade in G Major

That Hugo Wolf wrote a string quartet may be news to many who know him for his songs. But Wolf wrote a quartet between his eighteenth and twenty-fourth years which, despite its neglect by performers and recording companies, is worthy of the composer. The New Music Quartet, dedicated to searching out such neglected works, has chosen Wolf's quartet for an auspicious recording debut. Aided by superb recording, the fine performance should attract numerous chamber music enthusiasts. (Columbia ML 4821)

Bach: *Six French Suites*

Alexander Borovsky's playing of the French suites is even better than his excellent recording (Vox PL 7852) of the English suites. The same clarity, accuracy, intelligence are present, but there is more flexibility within the performer's concept. The music is complete to the last repeat. Advocates of the harpsichord should find no fault with Borovsky's use of the piano, which is exemplary in its crispness and controlled dynamics. Recording is equally good. (Vox PL 8192)

Concert Music for Organ and Chimes

For admirers of the orchestral type organ, M-G-M is producing a series of outstanding recordings. The organist is the young virtuoso, Richard Ellsasser, and the organ is the John Hays Hammond, Jr. Museum organ of Gloucester, Mass. The latest release is a hi-fier's delight probably planned to put Emory Cook in the shade. Ellsasser plays Alexander Russell's "St. Lawrence Sketches," Vierne's *Carillon de Westminster*, and his own "tone sketch" based on Earl Marlatt's poem "Icarus." (M-G-M E3066)

Hindemith: *Das Marienleben*

Paul Hindemith first gave musical setting to Rainer Maria Rilke's poem "The Life of Mary" in 1924. From that date until 1948, he worked on a revision of the cycle which was re-introduced that year by mezzo Jennie Tourel and pianist Erich Itor Kahn. It is these serious artists who have recorded on two 12 inch discs the entire thirteen songs. In a lengthy introduction supplied with the album, Hindemith explains that these songs, representing a labor of art nobly conceived, are neither entertaining nor emotional but religious understatement. Tourel is the ideal interpreter. The only lack in the release is the absence of a German text. (Columbia SL-196)

Lehár: *The Land of Smiles*

The same soloists, chorus, orchestra, conductor and recording crew that produced Angel Records' marvelous disc version of Lehár's "Merry Widow" have had equal success with Lehár's "The Land of Smiles." The only difference is in the score itself, which is scarcely on a level with Lehár's earlier hit. But "The Land of Smiles" is good entertainment in the romantic manner. Nicolai Gedda declaims *Dein ist mein ganzes Herz!* ("Yours is my heart alone") with meaningful gusto and Elisabeth Schwarzkopf responds beautifully with that incredible voice which is equally at home in Brahms' *Requiem* and Lehár's operettas. Otto Ackermann conducts the Philharmonia Orchestra and Chorus. (Angel 3507B—2 discs)

Chabrier: *Orchestral Selections*

Emmanuel Chabrier's contribution to the current repertoire being meager, Epic has been able to collect on one 12 inch record the original and transcribed Chabrier works for orchestra that are heard with any frequency today. *Espana* is there, of course, and *Joyeuse Marche*. Present also are the *Fete Polonaise* from *Le Roi Malgre Lui*, the *Overture to Gwendoline* and *Suite Pastorale*. The Paris *Orchestre des Concerts Lamoureux*, Jean Fournet conducting, give these French works splendid readings. The color of Chabrier's lively orchestration is equalled by Epic's big acoustics and opulent recorded sound. (Epic LC 3022)

Suppe: *Boccaccio*

Francesco Ezechiele Cavaliere Suppe Demelli, better known as Franz von Suppe, did more than write overtures to things like "Poet and Peasant." Among his more than two hundred compositions are 31 operettas in the best Viennese nineteenth century tradition. (Continued on Page 61)

The use of the Flutes in the Works of J. S. Bach

Part 3

by Albert Riemenschneider

The series of three articles, of which this is the third, was prepared by Dr. Albert Riemenschneider originally as a lecture to be delivered before the Library of Congress. The untimely death of the noted Bach specialist prevented this event from taking place. Under the auspices of the Dayton C. Miller Fund, the lecture was subsequently issued in booklet form by the Library of Congress, whose kind permission to reprint here is gratefully acknowledged by ETUDE.—Ed. Note

WE COME NOW to a consideration of the use of the modern form of the flute, in the works of Bach. There can be no doubt, on the whole, about Bach's preference for the use of this instrument. The fuller tone, the more definite and more concentrated attack of the tone in the traverse flute, together with its more brilliant effects were more suited and adapted to Bach's declamatory style of music. He loved the "Blockflote" when certain effects were desired, but for general use he preferred the modern form of the instrument. This is evidenced by the fact that after he started to use the modern flute in his cantatas, following his arrival in Leipzig, he used the "Blockflöte" in only one of his cantatas, while he used the traverse flute in about forty of them. An interesting comparison of the frequency of the more popular obbligati instruments used by Bach in his Cantatas, Oratorios and Passions is shown in the following listing:

Blockflöte	15 times
Flauta traverso (after 1723)	70 times
Oboe	84 times
Oboe d'amore (after 1723)	72 times
Oboe da caccia	20 times
(176 times for the oboe family)	
Violin	69 times

When one considers that Bach did not employ the traverse flute in his cantatas before 1723, it is very evident that this instrument became one of his prime favorites, even though he makes use of it in only about one-fifth of the extant cantatas.

While we are on the subject of statistics, it might be of interest to state that Bach wrote 142 arias for soprano, 134 for alto; 152 for tenor and 156 for the bass voice. This makes a total of 584 arias, which compares very favorably with that later prolific writer of songs, Franz Schubert.

While the uses of the "Blockflote" and the traverse flute by Bach are fairly well differentiated, the instruments both represent the flute tone, much the same as the flute tone is represented in the organ, where pipes of different construction and calibre are used to produce different qualities of flute tone. Sometimes the mission of the two types of flutes in Bach seems to overlap and the traverse flute is called upon for tasks which seem to be more the function of the "Blockflote." For instance, in the final choral fantasy on "O Mensch bewein' dein' Sünde gross" in the first part of the St. Matthew Passion, the flutes sigh in sympathy to so great an extent that one might wish for the more impersonal tone of the "Blockflote" for this purpose.

When he adapted the more brilliant and more declamatory traverse flute, he immediately assigned a more important part to it in his ensembles. Even in his so-called Festal orchestra, it takes its place in the grand pattern or tapestry formed by all of the other instruments. One has only to mention the Passion, Christmas Oratorio, the Magnificat and other works created for the Feast days to realize the difference between the old and the new. In the Passions the two traverse flutes often appear in unison in high position to accentuate the excitement of the so-called Turba choruses and to give them the sharpness necessary for expressing the anger of the mobs. Frequently the traverse flute is used to express the quick and joyous motion often found in the text. A fitting example of this kind is the soprano aria, "Ich folge dir gleichfals mit freudigen Schritten," which appears early in the St. John Passion.

On the other hand, the use of the traverse flutes I and II in the exquisitely tender recitative for alto, "Du lieber Heiland du" and their continuation in the grief penetrated aria which follows, "Buss und Reu," which appears early in the St. Matthew Passion, as also in the grief-ridden sighs of the unison flutes in the recitative for four voices and chorus near the end of the same work, "Mein Jesu, gute Nacht!" All of these show that the comparatively softer character of the flute tone meant something deep and touching in his personal conception of the suffering of his Lord.

That he knew best exactly what he desired is shown in his use of the "Blockflöte" for only a single number in all of the St. Matthew Passion—the recitative for tenor solo and chorus, "O Schmerz." Immediately following this recitative is an aria for tenor solo, "So schlafen unsere Sünden ein" in which Bach immediately returned to the use of the traverse flute.

One of the most representative uses of the flute may be found in the great Magnificat in D. The traverse flutes hold their own in the festal orchestra of the stupendous choruses. In these larger choruses there can be no doubt about the desirability of doubling or tripling the flutes. In the "Et misericordia" duet for tenor and alto, the two traverse flutes play with the first and second violins to which have been added the direction "con sordini." The flutes, in this case, create the effect of a blessing. (Continued on Page 50)

Key to Grieg's World

(Continued from Page 10)

Fanny Elsta

"Mother" of the Bergen Festival

recognition abroad of his compositions and the subsequent granting of a small yearly government pension ($450) his future took on stability. But as far as his health was concerned there was little. Never would he overcome the handicap of the disease which had early left him but one lung. He longed to create big things: to conduct, write a great Norwegian drama. "With sorrow I have to admit," he once said wistfully, "that the circumstances of my life lead me to sing out my song in the lyrical form."

It is such characteristic small pieces for the piano as *Butterfly, To Spring, Wedding Day at Troldhaugen*, his matchless songs—*A Dream, Ich Liebe Dich, The Old Mother*—and countless others—that feature the daily concerts. As singer Fanny Elsta moves from room to room, or steps to the front window to sing to her audience seated on the lawn, you are more fully aware of their simple beauty. In this familiar setting they are Grieg at his best.

When the history of Bergen's first festival is completely written, the name of slender brown-eyed Fanny Elsta of Oslo will occupy a prominent place. Not because of her matchless interpretation of song in the true Grieg manner (she studied with Madame Nina Grieg whose vocal artistry helped establish her husband's fame), but because she is the "mother" of the festival.

In her student days of coaching with the famous Max Reinhardt—long before she appeared at Bayreuth and Salzburg—the two often discussed the possibility of a Norwegian festival. "If you can find a little town in the Nord (North) that is good for a festival," Reinhardt told his pupil, "we will work together." That was back in the late 1930's.

Then came the horrors of World War II, the trying re-adjustment period. But always Fanny Elsta talked and dreamed of the festival that would surely come. Then in 1950 came her impulsive interview with Bergen's mayor . . . the subsequent meetings and final setting up of various citizen committees.

As a matter of fact Bergen staged a musical festival under Grieg's leadership back in 1898. However it bore little resemblance to today's international celebration. Then Holland's famous "Concertgebouw Orchestra" was imported for the week-long event. Today outstanding conductors and soloists appear with two of Norway's best known orchestras—the Oslo Philharmonic and the Bergen Symphony ("Harmonien"). The latter, founded in 1765, is the nation's oldest music organization and annually receives both municipal and Grieg Fund support.

Alternating with evening orchestral and chamber music concerts are performances of Holberg's delightful comedy-ballet, "Masquerade," staged at Norway's first national theatre, *Den Nationale Scene* (The National Stage). Over a hundred years ago (1850) the Norwegian violinist Ole Bull founded *Den Nationale Scene*. Bull, popular concert figure of the mid-19th century, regularly toured the United States. He founded the unique but short-lived Pennsylvania colony of "Oleana," an idyllic community dedicated to the arts. In this venture Bull lost most of his fortune. (See ETUDE, December 1953, Page 16.—Ed.)

Some of the episodes of his life are dramatized in the colorful "Fete at Bergenhus," which is staged in the courtyard of the fortress "Bergenhus," not far from the city center. Various scenes depicting the rise of the Norwegian romantic movement in the 1850's introduce other well known national figures: Edvard Grieg, Henrik Ibsen, Rikard Nordraak.

But it is the vivid background pageantry that makes the "Fete" memorable. From remote valleys and fjords of Norway come farmer folk, picturesque in their elaborately embroidered costumes. Accompanied by their fiddlers and folk dancers they weave in and out in a kaleidoscope of color and music. A novel curtain raiser for these open-air performances is the 7:30 procession to the courtyard when the costumed cast, two by two, march behind the horse-drawn carriage bearing the principals.

While the Festival is designed primarily to satisfy the visitor's love of music and drama, leisure daytime hours afford ample opportunity to enjoy the superb scenery of Bergen and its environs. Whether it is an hour's drive to beautiful Solstrand of the magnificent fjords and snow-capped mountains, or a sail on summer blue waters, you can enjoy new scenery every day of your visit.

Especially popular with festival visitors is the spectacular drive to Norheimsund. For hours you wind around a mountain highway that climbs to dizzy heights, clinging spiderlike to perpendicular walls . . . that skirt dozens of gushing waterfalls and equally idyllic patches of farm land . . . that finally deposits you in a picturesque little village in time for lunch. Three hours later, you are again in Bergen.

The festival city is also well flavored with old world atmosphere, for at the time when Christopher Columbus was discovering new lands, Bergen was Scandinavia's biggest town. Still standing on the waterfront is the old Hanse quay with its steep roofed houses, former headquarters of the powerful Hansa League of the North. In these strongly built and carefully guarded houses, early German merchants kept their apprentices in virtual slavery.

June brings an early flowering of lilacs, wistaria, rhododendrons, and a corresponding lessening of the rainfall with which Bergen is so abundantly supplied. Citizens in this land of the long summer day and "white" night regard the festival as a community enterprise in which they have a fully recognized part. During this time "Bergenites" are everywhere—in parks, outdoor cafes, concerts—always quiet and friendly, extending the hospitality of their homes to the visitor whose language (English) many speak fluently.

Accommodations for festival visitors are numerous and satisfying. You can select rooms in a private home, small Norwegian hostelry, or the newest, most modern hotel. In the latter, the dining room is located on the top floor, its windows framing magnificent views of Bergen's seven hills. Hotels and restaurants are moderately priced and there is no doubling of rates during the festival season as so frequently happens elsewhere.

The last day of the Festival which falls on Grieg's birthday, June 15th, is celebrated in true Bergen fashion. In the evening the only all-Grieg concert of the festival is given with such favorites programmed as "Peer Gynt Suite Number 1," "Piano Concerto," "Holberg Suite," and excerpts from "Olav Trygvason," Grieg's unfinished opera.

Hardly has the last note died away before people pour out of the concert hall. Already University of Bergen students in their white caps, along with white-clad junior high school youngsters have started their torchlight procession. Around the downtown streets they wind, finally halting at the city center "Ole Bull's Plass"—crowded with townspeople and visitors. At first there is an indistinct murmur, gradually it swells in volume until it becomes a vociferous chant: "We want Elsta. We want Elsta."

From the balcony of her hotel room, the "mother" of Bergen's first International festival smilingly acknowledges the tribute. Then a hush settles down over the vast crowd as she starts the Grieg lyric loved by all—"Solveig's Song."

As midnight approaches it is still light. People are still singing in the streets, still folk-dancing in the squares. What better place for a last view of the city than atop one of her hills? There, from wide restaurant windows stretches before you the proud 900-year-old city that lies between the mountains and the sea—Bergen, the festival city. Just back of you the orchestra is playing a plaintive Norwegian folk-song . . . little maids in colorful Hardanger caps and aprons scurry in and out of the dining room . . .

With the music still ringing in your ears you reluctantly board the last funicular and start down the mountain. No one saying good-bye. You will visit Bergen again and enjoy again her fine hospitality. Bergen is that kind of festival city.

THE END

A Great Woman Composer? When?

An enlightening discussion

of a significant question

by GUY MAIER

AN INSPIRING young composer friend about writes: "I would like to know why there haven't been any great women composers. Is it because men have more imagination than women? Or do they have a different kind of brain? It is my ambition to become a composer. I am fourteen years old and in my second year of high school. I hope to go to ———— University to major in composition. What else would you advise me to do?"

Such important questions require thoughtful answers. I do not believe in giving "advice" to young people, but I know what I would do if I were an ambitious young composer. First, I'd study very seriously to become an excellent pianist. I'd work hard to acquire a serviceable technic and I'd master the styles of the outstanding composers by studying a large, comprehensive repertoire of their finest compositions for the keyboard. I'd aim to become an authoritative pianist-musician.

One of the serious failings of almost all composers is that they cannot play their own works adequately on the piano—either original piano compositions or reductions of orchestral or choral scores. What a pathetic sight it is to watch the pitiful efforts of most composers struggling to play the piano! So, I would learn to read (like a streak!) all sorts of piano and orchestral scores. It's never too early to begin regular daily routine in the sight-reading department. I'd start now, under careful guidance, and persist reading for at least one half hour daily, year in and out.

Also I'd learn to play an orchestral instrument or two, and I'd join some good amateur symphony orchestra. I would listen to hundreds of recordings, studying the musical scores as I listened. I'd find a competent theory teacher and get a sound basic technic in elementary composition. I would never compose at the piano, always write away from it, listening for the music from my own inner ear.

I wouldn't grow up half baked by letting the composing warp my life. Many music students use composition, or playing the piano, to escape from life's tough realities. Few of them are ever willing to get down to steady, concentrated discipline; they use their music as a kind of exquisite day-dreaming. They spend hours a day doodling at the piano, fooling round in a daze of "inspirational" composition. Such persons almost never attain any distinction whatsoever; they waste lives in hopeless over-production.

I'd try to live fully. Travel as much as possible, read reams of the best literature, have one or two good hobbies like photography, ceramics, dancing. I'd go to a university which through non-musical studies and associations would help me develop into a happy, well adjusted individual.

"Enough!" I hear you cry. "No one could do *all that!*"—Well, perhaps not—but I'd try hard just the same. A composer who wants to write heart touching music must be an all round, understanding individual. He won't be if he shuts himself up in an ivory tower and "composes." Look at the lives of the Great Ones. Did they shut themselves away and doodle? No—the compositional output of any of them is fantastic in sheer amount of notes. Yet they too loved life and enjoyed themselves—Bach, with his twenty children, Mozart having fun all over Europe, Schubert the happy playboy . . . So, above all, live a full life.

The hardest of the questions is, of course, "Why haven't there been any great women composers?" . . . I am sure that women have minds and spirits just as creative as men. Perhaps women, being the creators of life itself, do not feel the male compulsion toward "artistic" or substitute creation. Besides creating the children of the world, women build the personalities of their progeny. The physical, mental and spiritual health of a child depends mainly on the ministrations, influence and above all, quality of love received from the mother. So, mother love is another great creation. Perhaps this satisfies her . . . Who knows?

Or it may be that a woman's life is filled with such a load of practical and domestic duties which she cannot sheer off to make room for music-creation. Or, could it be that women, being more flexible, more adaptable than men, accept conditions more easily and adjust to them without the stubborn resisting force so characteristic of the men? A creative artist is never an "accepter"; he must be an opposer . . . a battler . . . Are women too peace-loving to create great music? I think not.

I am sure that the day of eminent women composers is not distant. Today they are writing better early grade "educational" music than most men. They are just as good students as men. As theory and piano teachers they excell. I find them more sensitively musical than men. They are writing significant master's and doctor's theses.

When we consider that until the eighteenth century all fields of artistic creation were closed to women and that an overwhelming proportion of them could not even read or write, it is thrilling to look upon their records now as novelists, poets, dramatists. The literary distinction achieved by women novelists since the days of George Eliot, Jane Austen, the Brontës, George Sand, is superb. Yet, as late as one hundred years ago Madame Sand wrote thus, pessimistically:

"As things are, women are ill used. They are forced to live a life of imbecility and are blamed for doing so. If they are ignorant they are despised, if learned, mocked. As wives they (Continued on Page 59)

QUESTIONS AND *ANSWERS*

Conducted by KARL W. GEHRKENS, Music Editor Webster's New International Dictionary assisted by Prof Robert A. Melcher, Oberlin College

ABOUT THE PERFORMANCE OF GRACES OR ORNAMENTS

One of the most frequently asked questions sent to this department concerns the interpretation of graces or ornaments, and especially as to whether the grace is to be played on the beat or before it. In order to clarify our opinion on this matter Professor Melcher and I have formulated a brief statement concerning the problem, and since Dr Dumesnil also concurs with us we hope that the two paragraphs printed below will be of some use to our readers.

—K. G.

In general, in music of the baroque and classical periods, ornaments are played on the beat. In other words, if the grace is in the right hand part it is sounded with the chord in the left hand part, thus creating a momentary dissonance. This applies especially to the acciaccatura and the appoggiatura, but not always to the turn.

In music written from about 1830 on, that is, the romantic and modern periods, the ornament is usually played just *before* the beat, therefore the dissonant effect referred to above is not so evident. But there are exceptions to both practices, especially in the case of the acciaccatura and the turn, therefore it is not possible to set up an absolutely inviolable rule.

—K. G. and R. M.

DO BOYS HAVE MORE TROUBLE COORDINATING THAN GIRLS?

• *It has been my experience as a piano teacher that boys have more trouble with coördination than girls. This is especially the case in playing staccato in one hand and legato in the other at the same time. Have you any suggestions?*

—Mrs D P T., Ohio

Everyone has more or less difficulty with coordination of this sort, but I have not myself noticed any difference in boys as compared with girls. (If any of our readers have had an experience similar to that of our questioner, the Editor of this department would be glad to learn about it.)

In general I suggest slow practice with separate hands, then slow practice with both hands together, and finally a gradual working up of whatever is being played to the correct tempo. One other item I should like to mention is the playing of the two hands exactly together, and here again it is not a matter of special exercises, but a "listening attitude" on the part of the pupil. He must learn to be his own teacher during all the time he practices by himself, and his best "mentor and guide" will be his own critical listening to what the music sounds like as he works toward perfection during his practice periods. —K. G

WHY NOT EURYTHMICS?

• *In the September 1952 issue of* ETUDE *you answered a question sent to you by L. M W. It concerned the teaching of rhythm, and since I used to teach dancing and also studied Dalcroze eurythmics, I wonder why you did not mention Dalcroze in your answer. I myself found eurythmics very useful and I wouldn't take anything for what I learned in four summers of Dalcroze classes. But that was a long time ago, and I am curious to know whether eurythmics is still being taught and if so, why you did not recommend to L. M. W. that she take some work along that line. Please do not construe this as an adverse criticism. I enjoy your department very much and I agree with you about the use of the metronome, but I would use it sparingly as a means of becoming rhythmic.*

—Miss R. A., S. C.

I quite agree with you about eurythmics, and I myself have seen a great many classes working under a Dalcroze teacher. Many years ago I became a sort of devotee of the system, became acquainted with most of the eurythmics teachers in this country, visited Dalcroze himself in Geneva. But the motto of the Dalcroze people has been "All or nothing," whereas my own idea is that the principle of teaching rhythm by means of bodily movement existed long before Dalcroze made a "system" out of it and that if one follows the general principles that I mentioned in my answer to L. M. W. it is not necessary to adopt or follow the complete Dalcroze system. As a matter of fact, many teachers used these principles long before Dalcroze' time, and what this great educator did was merely to systematize and publicize the idea that the right way to teach rhythm is through controlled bodily movement following improvisation by the teacher in order to produce absolute concentration. All this in opposition to trying to teach rhythm by a mathematical and entirely intellectual approach based on analysis of the note values as seen in a musical score—all of which makes for an interesting discussion.

My only criticism of Dalcroze and his disciples is, therefore, that they have insisted so strongly on the adoption of the complete system and have implied so often that only a Dalcroze graduate could teach rhythm correctly that they have virtually put themselves out of business. In other words, there are very few Dalcroze graduates in this country or anywhere else. Dalcroze himself is dead, and only one or two schools (such as the Dalcroze School of Music in New York) are even attempting to train eurythmics teachers. So where could I have sent L. M. W.? Certainly there is no college in Michigan (which is where she evidently lives), and I do not happen

(*Continued on Page* 62)

TEACHER'S ROUNDTABLE

MAURICE DUMESNIL, Mus Doc discusses left hand pieces, building a scale, and gives advice on other matters.

FINANCIAL ANGLE

A solution to the perennial problem of payment and missed lessons is proposed by Franklin Nold of Toledo, Ohio. Mr Nold is a widely experienced teacher and for this reason I think our fellow Round Tablers will profit by his advice.

Looking at the problem squarely and unmistakably, Mr Nold had some blanks printed which he uses "in account with" the parents. His titles, memberships and qualifications are at the top with his telephone number. Then come the "Regulations":

"Tuition is payable by the month in advance on or before the first lesson of each month. No deductions made for missed lessons. Lessons may be made up if sufficient advance notice of an unavoidable absence is given. It is recommended in the case of school pupils that either parent visit the studio during one lesson each month. This blank is not only used as a statement or a receipt, but also as a report to the parent of the pupil's progress, and will be handed to the pupil whenever necessary."

Space is provided for both statement and comments.

I asked Franklin Nold how it works. "Just fine," he said.

Catherine Gleason of Omaha, Nebraska, is another teacher who reports excellent results from payments in advance. If the monthly lessons are paid before the first lesson she allows a small discount, a method which Mr Nold finds unnecessary. But both are in complete agreement as to the good influence this way of settling bills has on parent teacher relationship. It eases considerably the problem of missed lessons, for once the money has been paid the parents are more apt to forget about it and let it go in case of an unjustified absence. In any case it costs nothing to try. Many teachers are certainly too lenient about finances, and they may derive much good from the above.

LEFT HAND NUMBERS

Can you supply me with a list of piano works for the left hand alone? Did Richard Strauss write any such works?

(Miss) M. H., District of Columbia

This kind of musical literature is very limited and I don't think Strauss ever wrote for the left hand alone. But several numbers are excellent for all pianists including those possessing both hands.

Scriabine's *Prelude and Nocturne* Op. 28 is a favorite among concert pianists for many years. Saint-Saëns has written a "Suite in C major" in which the *Bourrée* stands out for its vivacious rhythm and sparkling brilliancy. Then there is the perennial *Sextet* from "*Lucia*" arranged—and most cleverly so—by Leschetisky. This too is a valuable study for everyone.

Topping the list in difficulty is Ravel's Concerto. It is interesting to know that its music ranks among the composer's best, which caused Alfred Cortot to arrange it for two hands. But Ravel, who had written the Concerto especially for Alfred Wittgenstein, refused to authorize the publication of this version. I find it regrettable indeed, for when I hear the original left hand score performed—as happens most of the time—by a two-handed virtuoso, I cannot help thinking of two girls who sat next to me at a concert. "What's he going to do with his right hand all that time," one of them remarked, "put it on his lap, or stick it in his pocket?"

"BUILDING A SCALE"

Recently I have heard people speak of "building a scale" and I don't know just what the term means. Will you kindly help me out? Thank you for your answer. I have read your column so much I feel that you are my friend.

(Mrs.) R. M. E., Arkansas

I must admit that I don't know any more than you do about this term "building a scale" at least as far as the piano is concerned. Probably some peddler of materials used it during a lecture, in order to be original, out of the beaten path, *even* at all cost, and some people swallowed it, line, hook and all.

On the other hand, it applies well in vocal training. In order to be sure of the exact meaning I consulted an expert on the voice, Dr Evangeline Lehman, who explained it to me as follows:

"To build a scale in voice consists of starting at the lower tones softly but with a firm feeling of support and quality, then to gradually increase in tone coloring and tonal volume, *without forcing*."

This can well apply to scale study on the keyboard and it may be that it *refers* to a gradual crescendo toward the top note, watching carefully that the beginning of the scale is played softly but firmly enough to guarantee a perfect smoothness and evenness, while the higher register will not be forced and the louder tones will come from the fingers, *not the fore-arm*.

As such it forms a good study in dynamics and should be profitable to everyone.

AN UNUSUAL CASE

I have a problem concerning sight reading that I really need help on. I have noticed that my reading is always better when the music is fingered. If it isn't I get all mixed up even on an easy piece. May I give you an example: recently at a friend's house someone handed me a fourth grade piece with no fingering written in it. I just stumbled through it. Yet when I got that same music with fingerings put in by the editor I went right through it. Is there any way that I can correct this? I shall be very grateful for any information you can give me.

V. G., New York

Personally I (*Continued on Page* 61)

Organist and Choirmaster

Should the duties of organist and choirmaster be vested in two individuals or one? Here is an intelligent discussion of this very important question.

by ALEXANDER McCURDY

"DEAR Dr McCurdy
"I am just the organist of the church. What are some of the responsibilities of the organist and some of the responsibilities of the choir director? I wish that you would write an article on this—and soon!

—J. B. F."

Here is a situation that comes up quite frequently, and one which appears to make organists a bit uncomfortable. There isn't much question about the fact that most church organists, for all sorts of obvious reasons, would prefer being the choirmaster as well.

There have been many vigorous discussions of this point at American Guild of Organists' meetings, organists' clubs and assemblies of student organists. Invariably the same conclusion is reached—that a musical program can function properly only under the direction of an organist-choirmaster. The feeling is that there should be only one music director, the organist.

Very well, granting that this is the ideal arrangement from the organist's point of view, what happens when one finds himself in the position of being "just" the organist, working under a director of music? I submit that he ought to make the best of the situation, or leave it.

Actually, there are certain advantages in working under such an arrangement. Many administrative burdens are shouldered by the choirmaster instead of the organist. As head of the music program, the choirmaster must assume full responsibility for it. He is shirking his duties if he does otherwise.

All the organization work must be done by the music director. This must not, in fact cannot, be delegated. The music director must be ready to do the spadework of preparing the music with the choir—assisted, of course, by the organist. The director must know his music; he should not expect the organist to teach it to him.

In addition the director of music must be willing to take the inevitable criticism of the music committee and the congregation at large. He must deal with the minister and others who have a hand in shaping the service. Also he must transmit instructions to the organist in clear, concise fashion. Any misunderstanding is something for which the choir director must be willing to assume responsibility.

The choir director, in brief, is head of the church's music program, and therefore charged with its successful administration. He is entitled to the credit when things go well, and to the blame when they do not.

Nevertheless, as our correspondent accurately points out, there are responsibilities on both sides. I think the essence of a good working relationship between organist and choir director is contained in three words: Co-operation, consideration, confidence.

CO-OPERATION—The organist should not be doing the job in the first place if he isn't willing to co-operate. The choir director is head of the music program, and as such, his word is law. It is up to the organist to take it.

The organist also ought to be willing to perform, cheerfully and ungrudgingly, the duties which may be reasonably expected of him. He ought to be punctually on hand for every full rehearsal. He should be willing to rehearse a section of the choir, perhaps teaching notes to the tenors and altos while the director does the same for the sopranos and basses.

The organist should know his music and be prepared to play it at rehearsal. He should be willing to rehearse with the director alone, at the organ if possible, to work out fine points of the accompaniment and thus save time when the full choir is assembled. In this way, small difficulties which often turn out at rehearsal to be major problems can be smoothed out in advance.

If the organist applies himself in this way he can make himself an indispensable element in an efficient and smoothly-working ministry of music.

CONSIDERATION—Here organist and choir director might well try placing themselves in each other's shoes. The choir director ought not to ask unreasonable tasks. He should bear in mind that his organist does not enjoy being inconvenienced any more than he himself does. He should treat his organist as a respected colleague, not as an organ-playing automaton to be turned on and off like a light switch.

The organist for his part might well keep in mind that the burden of responsibility for the church music program imposes upon the choir director a considerable nervous strain. He ought to be careful not to add to the burden, but to lighten it whenever possible.

CONFIDENCE—This is so fundamental that if it does not mutually exist between organist and choir director, the organist would do well to find another position. That is what he will end by doing, anyway. The organist ought to have respect for the choir director's musicianship and his ability to pull a rehearsal (Continued on Page 63)

The Mysterious Wizard of the Violin

A graphic word picture of the career of Niccolò Paganini, one of the most amazingly fantastic personalities in all music history

by J. H. Calmeyer

There is nothing in which the power of art is shown as much as in playing on the Fiddle. In all other things we can do something at first: any man will forge a bar of iron if you give him a hammer, not so well as a smith but tolerably, and make a box though a clumsy one; but give him a Fiddle and a Fiddle-stick and he can do nothing.

—Dr Johnson

ONE HUNDRED and fourteen years ago, on May 27, 1840, Niccolo Paganini died. No other artist has ever been so phenomenally successful, has so captured the imagination of the public, or has had such a meteoric career. To this day there persists the belief in a magic key to the secret of his art and this secret is being sought as fervently as that of the old Italian luthiers.

The house where Paganini was born in 1782, stood in the narrow *Passo di Gatta Mora*, a cobbled sloping alley at the edge of the town, running down to the harbor, flanked by rows of square toy-like houses. All day long children would run in and out of the open doors, excited high-pitched voices would echo back and forth between the white stuccoed walls, games would be played in the gutter, and battles fought in the street, until suddenly a shutter would swing out and a woman's voice would pierce the tumult, calling out some instructions.

Of these simple pleasures little Niccolò Paganini had no share. His musical talents were soon discovered and his father, seeing in them a means of turning the meager family fortunes, kept him relentlessly at his studies. The old man was a simple dock worker but apparently with some education or natural gifts, for he indulged in the pastime of forecasting winning lottery numbers, which is a somewhat unusual hobby for a manual laborer. He had a regular clientele and spent most of his time at home trying to perfect his precious system. He must also have had sufficient musical knowledge to supervise himself his son's first steps and he was a hard taskmaster. However, despite the resentment his father's harsh methods instilled in him, Niccolò made rapid progress. When he was nine, he played the solo parts in church and two years later he composed a sonata for violin solo. When he heard that Mozart at that age had already written a concerto for orchestra, he was deeply impressed and redoubled his efforts. At nine he gave his first concert, which was highly successful.

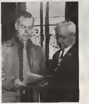
Very little do we know about his activities during the period of his *Wanderjahre* (1800-1805). Women and the gaming table must have claimed a good deal of his attention at that time. During those years he must also have been mixed up with the *carbonari*, a secret society which conspired to dethrone the King of Naples and for whom he composed a march entitled *Agonia del Re di Napoli*. Many old scores dating from those days, "per la Signora Matina," "alla gentilissima Signora Emilia," "alla Sigra Dida suo implacabilissimo amico," bear witness to his amorous escapades. A French merchant and amateur player of the violin made him a present of his famous Guarneri, which he used all through his musical career.

In 1805 Paganini was appointed as chamber virtuoso and bandmaster at the court of Napoleon's sister Maria Anna (Elise) at Lucca. This soon led to a new romance. According to Paganini's own statement the Princess succumbed to his bewitching use of harmonics. His *Love-Duet*, in which only the G and E strings were employed, was dedicated to her. The Princess suggested that anyone who could produce such effects on two strings should be able to play on one string only. Paganini immediately took up the challenge. He wrote his sonata *Napoleon* for the G-string and played it on the Emperor's birthday. Not long afterwards, however, he took umbrage at some court ruling which he interpreted as a slight on his person and left.

During the next fifteen years, Paganini traveled all over Italy. The announcement "Paganini fara sentire il suo Violino" appeared in every town of any importance. Not until he was forty-four did Paganini venture beyond the frontiers of his native Italy. His first appearance in Vienna was an immense success.

Paganini had been made exceedingly happy by the birth in 1825 of a son and both the little boy Achille and his mother, Bianchi, accompanied him to Vienna. But soon afterwards their ways parted. As soon as his fortunes permitted, Paganini made a settlement on Bianchi and persuaded her to return to Italy. Achille, who was the apple of his eye, accompanied him henceforth on all his travels and was soon able to assist his father as interpreter. Paganini played in Bohemia, Poland, Saxony, Bavaria, Prussia, the Palatinate. His income mounted and his fame spread. From 1831 to 1834 he gave concerts alternately in Paris (and a few provincial towns) and in England. He had by now become such a celebrity that he was able (Continued on Page 48)

An American Choir in Europe



Director Strickling and Mayor Callison of Huddersfield, England, looking at a copy of the seal of the city

A concert on the steps of the Down... University Building, Oslo, Norway.

It required courage and faith to take this group of seventy high school students on such a trip, but the experiment paid off in dividends not possible to measure.

by George F. Strickling

ONLY A DREAMER would entertain in his mind the thought of taking a concert tour through ten European countries with seventy active, vivacious and rarin'-to-go high school boys and girls. The man of reality would look at it and say, "I'm not buying." But the very nature of being a musician deals with matters of dreamlike quality and so for many years this thing kept returning to disturb me. It was so nebulous there didn't seem to be any way of getting hold of it; no motivation for even mentioning the idea out loud. Then came an invitation for the Cleveland Heights Choir to sing at the first International Music Conference in Brussels last July, and the call came to us directly from the Paris headquarters of UNESCO. Eureka! We had our "dare" so it was up to us "to show up or shut up."

Taking the invitation in stride we went out and raised a budget of almost $75,000.00, part of which came from the $350.00 each singer contributed. Then in Coronation Year, we faced the almost hopeless task of trying to secure steamship passage for a party of seventy kids and eight adults, but Cunard Line found room for us on the M. V. "GEORGIC," a 28,000-ton ship that had been sunk in the Suez Canal during the war. While the staterooms fully carried out the word "austere" as far as luxury and space were concerned, the dining room more than made up by furnishing food that was not only deliciously prepared but also extremely bountiful in servings. Everyone gained weight. Rehearsals were carried out morning and afternoon to keep the singers in top form, and at the ship's concert the passengers were enthusiastic about the singing of this group of youngsters traveling under the slogan of "The Voice of Young America." None of the passengers, and most of all the crew, will ever forget the improvised singing of folk and popular songs under the stars on a hatch cover on rear B deck as the boys and girls released their pleasing voices in unison singing.

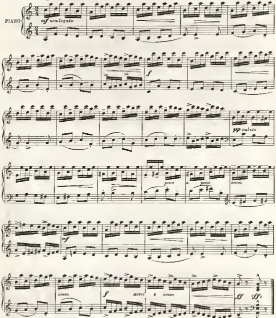
The thrill of sighting land after eight days at sea came to the youngsters at evening as we dropped anchor near Cobh, Ireland, and the interesting process of putting passengers, luggage and autos overboard onto the tender kept them undivided attention. Not too many were up at daylight the following morning to witness pulling into the Le Havre harbor, but most of them admitted to a strange feeling when they were standing in a foreign land for the first time. Linge Bus Company, of Stockholm, had been given the task of lining up transportation, hotels and meals while we traveled overland through France, Luxembourg, Belgium, Holland, Germany, Denmark, Sweden and Norway. In Scotland and England, the American Express arranged transportation and living details.

A lunch stop in bomb-scarred Rouen furnished an excellent chance to become acquainted with French bread, which we found both filling to the stomach and exercise-providing for the jaws. In Versailles, our tour of the palace gardens was stopped short by a sudden downpour of rain, but from there on we used our raincoats only once, and that was in Sweden. A professional traveling photographer requested us to pose for him in front of Notre Dame for his picture "Portraits of Paris," which will be shown to audiences on his tour. This was but the beginning of facing cameras, for everywhere UP, AP and Reuters photographers and reporters met us and filled the European papers with our pictures and stories. On the Fourth of July we attended our American ambassador's reception in the beautiful embassy (Continued on Page 47)

No. 110-41143
Grade 3

Commotion

MORTIMER BROWNING
Op. 68, No. 2



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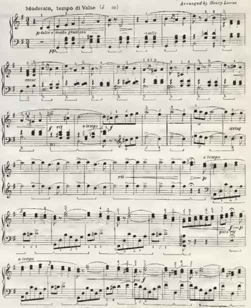
Waltz

(from Serenade for Strings, in C Major)

Piano music was not one of Tchaikovsky's concerns. While we would prefer to represent him on this anniversary date with an original piano composition, we feel that this transcription from one of his lighter works will make manifest his remarkable melodic gifts. (Turn to page 3 for a biographical sketch.) Grade 3

P. I. TCHAIKOVSKY, Op. 48

Arranged by Henry Levine



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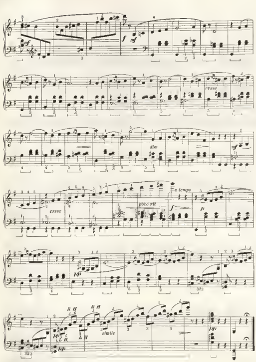
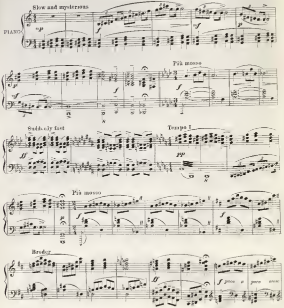


No 130-41150
Grade 4

Retrospection

MARGARET WIGHAM



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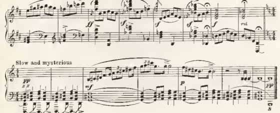
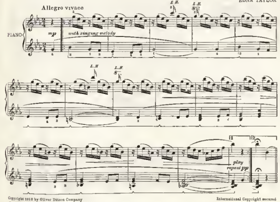


No. 130-41149
Grade 3½

After the Shower

EDNA TAYLOR



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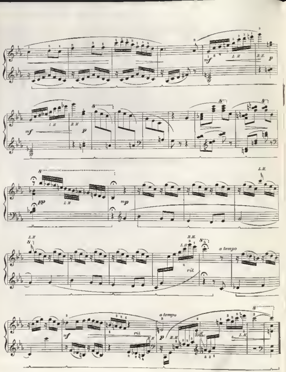
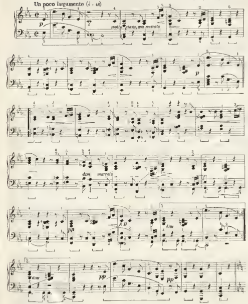


In Modo d' una Marcia

(from Quintet in E-flat, for Piano and String Quartet)

ROBERT SCHUMANN, Op.44
Arranged by Henry Levine



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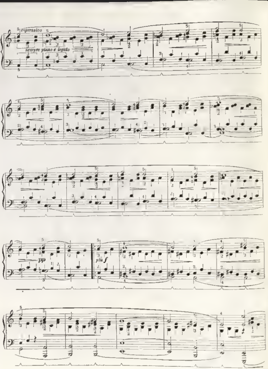
espressivo
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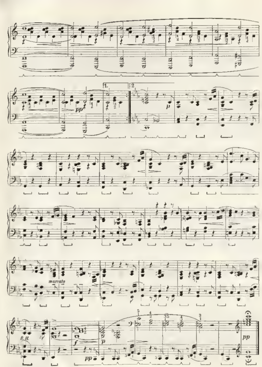
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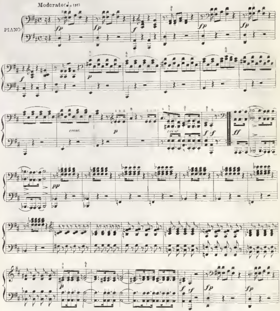
Marche Heroïque

SECONDO

FRANZ SCHUBERT, Op. 27, No 3



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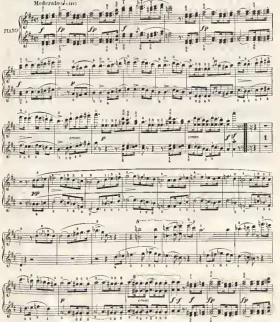
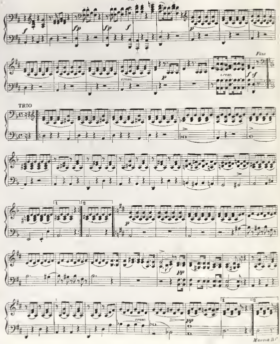
Marche Heroïque

PRIMO

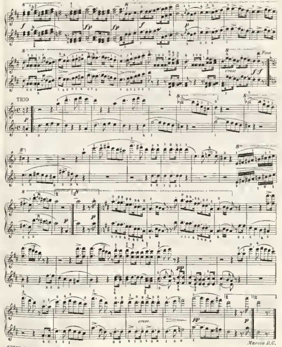
FRANZ SCHUBERT, Op. 27, No. 3



SECONDO



PRIMO

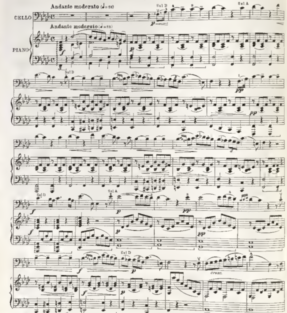


Nina

(Tre Giorni)

Aria

GIOVANNI B. PERGOLESE, 1710-1736
Edited by Gaston Borch



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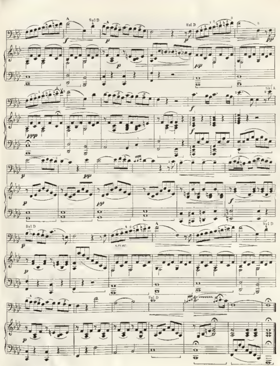
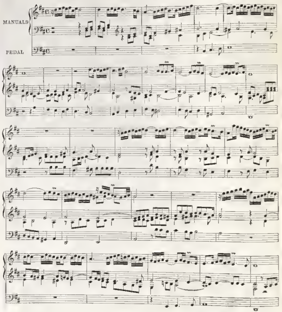
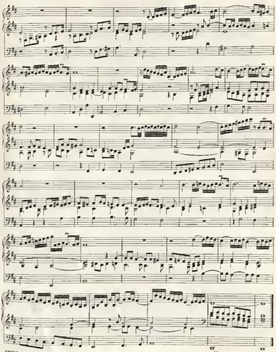


Ein' feste Burg ist unser Gott

(Chorale Prelude)

DIETRICH BUXTEHUDE





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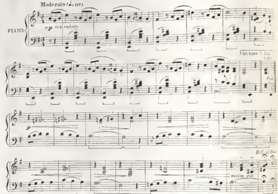
No 110-40286
Grade 2½

Gypsy Serenade

ANNE ROBINSON



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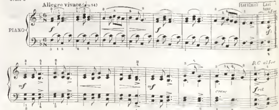
No 110-40268
Grade 2

The Prancing Pony

G. ALEX KEVAN



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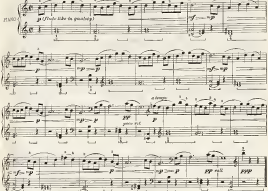
No 110 41185
Grade 3

Song from the Hills

EVERETT STEVENS



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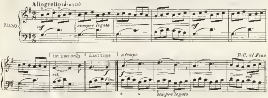
No 110 40252
Grade 1½

A Bicycle Race

BOBBS TRAVIS



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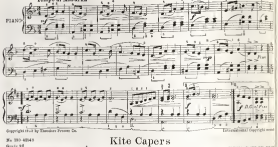
No. 110-40393
Grade 3

In a Polish Village

Mazurka

WILLIAM SCHER



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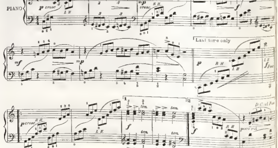
No. 130-41148
Grade 2½

Kite Capers

EDNA TAYLOR SEW...



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AN AMERICAN CHOIR IN EUROPE

(Continued from Page 26)

gardens, and we were highly honored when Mrs. Dillon invited us to sing for the large number of Americans present. Many guests said nothing had moved them more in Europe than hearing our performance of *America the Beautiful*. Our informal uniform of dark blue skirts and slacks, white pocketed nylon blouses and sport shirts with a beautiful emblem of crossed American and United Nations flags over the left pocket created comment everywhere.

Our singers had to get used to early morning starts, so in order to reach Luxembourg city for a one o'clock luncheon we were on our way out of Paris at five in the morning. Young Luxembourgers, boys and girls, were on hand to greet our party and they were with us throughout our short stay in that delightful miniature country. Since rooming accommodations were on the scarce side, our boys were taken care of in the military barracks and the girls in an ancient convent.

Three thirty-five passenger buses carried us everywhere on our land journey. These were unique in that there were two drivers in a glassed-in compartment, the seats were arranged at three floor levels, there were a lavatory, snack bar, wardrobe and compartment for the hostesses in the rear. Our hostesses looked after all which pertained to our comfort: at national borders they took care of passports and other details, and in hotels they were our interpreters and saw to our rooms and meals. They were very pleasant companions, always willing to show our location on the map and the route we were taking, or getting ice-cold soft drinks from the refrigerator. These girls are trained much like our airline hostesses.

Crossing into Belgium we stopped at the American memorial monument at Bastogne, a very important city held by our soldiers during the "Battle of the Bulge," but just before entering Belgium we visited the American Cemetery in Luxembourg where five thousand of our men and Gen. George Patton are buried.

We were really thrilled the evening we sang for the Music Conservatory in the beautiful Palais des Beaux Arts, Brussels, and we remained to hear choirs from other countries perform. Our choir robes were quite a sensation because the school choirs in Europe do not wear them. In fact, one German choir had a very tall boy wearing *lederhosen* (short leather pants) standing in the front row with the girls. In Antwerp we gave an outdoor concert in the kiosk of the Zoo where we were assisted by a soprano star from the Brussels Grand Opera. Beginning in Luxembourg, I was embarrassed to be given bouquets of flowers over the footlights. This seemed to be an European custom for I received flowers in many places.

The magnificent Kurhaus in The Hague, standing on the shore of the North Sea, was the scene of a matinee concert for an overflow audience of school children. Their enthusiasm was so contagious it spurred our singers to give their finest singing. In Amsterdam we went to Hilversum, a beautiful residential city, to make a tape recording in their national state owned radio station. We made similar recordings in all of the ten countries, including BBC in England and before leaving the United States we made a tape for Radio Free Europe which they beamed to nineteen "Iron Curtain" countries. Three years ago one of our sopranos had sailed from Camp Grohn at Bremen, Germany as a war refugee so on this trip she had an opportunity to re-visit the same camp and to sing for our American soldiers. In The Hague, Copenhagen and Huddersfield, England, arrangements had been made for our singers to live in the homes of the people, and this proved to be an ideal way to make friendships and to learn more about the people and their country. Copenhagen is a city of a million people and one hundred thousand bicycles, so we had to be especially alert in crossing the streets. Our concert in the Tivoli Concert Hall was sung to an overflow crowd, so the management asked us to sing a different concert the following evening in the outdoor pavilion, which we did to an audience of nearly 5000.

New Swedish buses met us as we crossed the Oresund Straits and it was a strange feeling to be driving on the left side of the road instead of the right. Since Stockholm was celebrating its seven hundredth anniversary, we were asked to sing in the Kungstradgarten Park, downtown, where all the concerts were being held. In the neighborhood of ten thousand people were standing about the band shell as we gave a Sunday evening concert after having sung a matinee concert at the Skansen outdoor museum. Our romantic girls really had a field day when we visited the Gripsholm Castle thirty miles from Stockholm, and sang for an audience in the courtyard. They felt they were back in the days "when knighthood was in flower," and they all preferred this medieval castle to the magnificent one they had visited at Versailles. In Karlstad we sang in an early eighteenth century Lutheran cathedral.

Crossing into Norway we moved back onto the right side of the road with our buses and entered the capital city—Oslo. Here we stayed in the new apartment dormitory of the university. A downtown concert was sung from the steps of one of the university buildings to a large audience, and when we concluded by singing in Norwegian their national anthem, "Ja, vi elsker," there were shouts of approval. The ride over the Norwegian mountains was a thriller, especially when we descended from an elevation of four thousand feet very abruptly by a series of breath-taking hairpin turns and tunnels. It proved to be a long twenty-three hour day as we started on the three hundred mile journey at four-thirty in the morning and arrived in Bergen the next morning at three-thirty—all because we missed the Hardanger Fjord ferry boat by ten minutes and had to wait at the base of the mountains until ten o'clock in the evening for space for our three buses.

It was another enjoyable experience to ride the new ship "LEDA," just put into operation from Bergen to Newcastle and fortunately for us the North Sea was on its best behavior. An overnight stop in Edinburgh and then on to Huddersfield where we were guests of the members of the famous Huddersfield Choral Society. Just as the Burgomaster did in The Hague, his honor the Mayor in his gold chain of office, gave us a civic reception at Town Hall and then invited our singers to a beautiful set table of sandwiches, cookies and chocolate. Their Youth Orchestra participated in the concert and we closed with the two groups performing the "Largo" from Dvorak's New World Symphony. The music critic in his review the next day said ". . . as an ensemble, they are perfectly disciplined, and if a test of true musicianship is the ability to sing a true pianissimo without losing either vitality or pitch, they are a band of fine young musicians. . . . The chording was so just and the attack so confident that here we had really great singing." And even the writer in the Copenhagen Communist newspaper grudgingly stated: "The extremely charming youngsters are well trained; they have a good sense of rhythm; they carry their clear-cut, well-sustained tone amazingly well, and they follow their conductor with remarkably fine discipline."

But St. Paul's Cathedral in London provided probably the top thrill of the tour as we sang to a large audience gathered at noon time to hear us. For an hour we sang an unaccompanied program of sacred music from the chancel steps leading up to the altar of that noble temple of worship. The bomb-destroyed altar screen has not yet been replaced, and we felt the nearness of God as our songs floated up into that huge dome towering over our heads, and we listened in awe as the echo of our last chords lingered in the air for an unbelievable length of twelve seconds. (When the St. Paul Choir sang here in Cleveland in October, we had our first opportunity of showing in return some of the fine hospitality which we received from everyone abroad.) An outdoor concert was sung to an audience of several thousands in Victoria Embankment Gardens along the Thames River. At Buckingham Palace we had the opportunity of seeing the Queen enter the gates, and one evening at the musical comedy, "Guys and Dolls," some of our singers had a chance to join the audience in singing "Happy Birthday" to the Queen Mother.

Thrill packed though our tour was, filled with about thirty concerts sung to sixty thousand people and with the most fabulous good luck of not having any serious ailments or accidents, we were all happy to see our old ship, "GEORGIC," lying at dock in Southampton. Some singer said, "If we could go home for twenty-four hours, have a hot bath, get some clean clothes, we would be glad to keep on traveling," but after going through a hurricane at sea before docking at New York these sentiments were not re-echoed. "The Voice of Young America," as we were billed throughout the tour, was a great adventure in secondary education and in good will, and we believe that the final results will never be completely known. Knowledge of the other person's country together with his problems, international friendships formed on a teen-ager's basis—cannot help but carry an impact on each member of our party that will prove a reservoir of fond memories throughout our lives.

THE END

NEW HOPE

in the battle against

CANCER

THE FIGHT against man's cruelest enemy is far from won. If present rates continue, 23 million living Americans will die of cancer—230,000 this year. And thousands of these will die needlessly—through cancer that could have been cured if treated in time.

ALL THE SAME, there have been victories. Thousands who once would have died are being saved—thanks, in part, to your donations to the American Cancer Society.

AND, LAST YEAR, the Society was able to allocate $5,000,000 of your donations to research aimed at finding the ultimate cure for all cancer. That's more money than ever before.

MUCH MORE, of course, remains to be done. So please make this year's gift a really *generous* one!

Cancer
MAN'S CRUELEST ENEMY
Strike back—Give
AMERICAN CANCER SOCIETY

(Continued from page 25)

to donated fees which netted him a fortune. His health, on the other hand had steadily declined. The disease from which he suffered attacked his throat and caused him acute pain and discomfort. He now could swallow only with difficulty, and speech—in a hoarse whisper—was a painful effort to him.

Paganini happened at this time to be in France and blamed his aggravated condition on the chilly climate of Western Europe. He decided to return as fast as he could to his sunny Italy. The exhausted man got as far as Nice when an inexorable hand fell upon his shoulder. During almost the whole month of May his emaciated and tortured body tossed restlessly in a stuffy alcove in best lly rented lodgings, while Death waited patiently by his bedside. On May 27 1840 he looked imploringly at the priest who had been summoned, but he was unable to speak. The priest rushed out to find a slate. When he returned Niccolo Paganini was dead. He left to his son the title of baron which had been conferred upon him in Germany and a legacy of two and one-half million francs then an immense fortune.

Paganini was not only technical perfection personified; he extended the range of the technical possibilities of the violin with the audacity and soaring imagination which are the attributes of untrammeled genius. The staccato volante and his use of harmonics in melodic passages—even in natural and artificial double stops—the playing from memory, the use of three-string chords (which requires the three strings to be equally accessible notwithstanding the curvature of the bridge) and of left hand pizzicato—all of these novel ties, legacies of Paganini's fertile brain, are nowadays the common property of every concert artist.

The question arises, however whether technical mastery or the introduction of technical novelties alone can explain the artist's phenomenal success. Was Paganini—in addition to being a virtuoso par excellence—a really great artist? Was he an artistic charlatan who knew how to exploit his own technical skill? Or should we even lend credence to those who point to occult sources as the origin of Paganini's overwhelming success? Let us for a just appraisal review the data which we have now—more than 100 years after his passing—at our disposal.

Nothing would be more misleading than to represent Paganini as some kind of musical tight rope artist. Schubert, that supreme musician without guile or affectation was in raptures when he heard Paganini in Vienna. Such well known composers as Rossini, Meyerbeer ("Where we stop thinking, that is where Paganini begins") Berlioz, Liszt, Chopin ("Paganini is the ultimate perfection") were lavish in their praise of Paganini's art. His unexcelled 24 Caprices have often inspired other composers (Schumann, Liszt, Brahms, Rachmaninoff). Brahms made the statement that Paganini had as great a gift for musical composition as for the violin.

Von Holtei famous music critic wrote of the adagio of Paganini's concerto after his first performance in Berlin (1829): "He has spoken, wept and sung, and all virtuosity is as nothing compared to this adagio." In London the phlegmatic islanders fell as promptly under his spell. The poet Leigh Hunt sang of

> ...the pale magician of the bow Who brought from Italy the tales made true
> of Grecian lyres and on his sphery hand,
> Loading the air with dumb expectancy
> Suspended, ere it fell, a nation's breath.

Such virtuosi as Lindley and Dragonetti could not master their emotion upon hearing Paganini play and during one of his concerts the timpanist was so overcome that he was unable to attend to his instruments and one of the first violins had to step down and replace him.

Not only the musical elite was subject to his charm. In 1829 he gave a concert for the King of Bavaria at a castle near Berg on lake Tegern. As the concert was about to begin, a commotion was heard outside the gates, which caused some uneasiness, as the storm petrels of the July revolution of 1830 were even then beginning to show themselves all over Europe. The shouters turned out to be fortunately not revolutionaries but Bavarian peasants who had heard of Paganini's presence and were hoping to have a chance of hearing him play. They were admitted to the hall and stood entranced all through the concert. A lock of Paganini's hair which one of the Bavarian grocers begged of him as a keepsake, exists to this day. Curiously enough, it has turned quite red which would tend to point to an original auburn shade and be the frequent references to his "raven locks."

No matter how highly we rate Paganini as an artist, it cannot be denied that he was far all that not above resorting to the use of effects and publicity stunts. We hear little of this during his concerts in Italy. In fact in those days he seems to have been very much the prophet in his own country. In 1827 that is only one year before his Viennese triumphs, he gave a concert in Rome in what was little more than a shed for an audience of some fifty persons. This is not as surprising as it seems, when we consider that the art of instrumental music in Italy at that time was sadly in decline. Spohr in his autobiography, comments on this as does Mendelssohn.

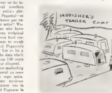
There is also the matter of Paganini's somewhat bizarre appearance to be considered. He may not have been particularly conspicuous in his own country but it is obvious that to the inhabitants of Northern Europe his skinny frame and long dark hair, encircling the almost sickly pale face with its aquiline nose and fiery eyes, must have attracted considerable attention. And we may safely assume that he was not slow in taking full advantage of this. When he made his debut in Paris the papers wrote about his conduct on the stage almost as if it were a comic act. He staggered on to the proscenium three and, as if he were intoxicated. He tripped over his own feet. He backs his legs about. Throws up his arms as if appealing to heaven, earth and to humanity. Then, suddenly, he stands still, arms outstretched as if crucified! But he played divinely. On his repertoire during these same Paris concerts there was a piece called "La Tempesta." This was a miserable composition with storm and thunder effects made to order by a certain Joseph Panny. The score for the solo violin was written for the G string alone and the tenuity of the piece was somewhat redeemed by a number of variations which had been tacked on by Paganini himself. After the first furious tremoli for full orchestra Paganini suddenly made his appearance—not through the wings, but through a trap door in the floor of the stage!

For a concert at the house of Lord Holland in London he had thought up a new sensation. At a certain moment all the candles were dimmed, and a woman began to recite a dramatic story of passion and murder dungeons, brimstone and death. (One of Ann Radcliffe's, one of the first writers of "thrillers" and still remembered for such horrifying hair-raisers as The Mysteries of Udolpho.) This declamation was accompanied by Paganini on the violin.

Not always did Paganini meet with the appropriate response to his affectations. In Dublin he is led to the stage by Sir George Smart. There is the usual frenetic applause. Then dead silence. The Lord Lieutenant in gala dress with his suite in his box and the whole crowded house is holding its breath. Paganini puts his violin under his chin, raises his bow ... drops his arm again ... flex his feet ... Suddenly a voice from the gallery rings out: "Well, we're all ready!" "Qu'est-ce que c'est?" shouts Paganini, furious, and dashes off the stage. He is finally persuaded to return and the result is the same. The people go wild. "Have you heard the Pagannie Dub murther! and his fiddle?"

Although all this hocus-pocus with which he surrounded himself may have been good business, it did not enhance his reputation for moral integrity. In 1834, just returned to France from a successful series of concerts in England, he was openly accused of having abducted the daughter of his English impresario Watson. Paganini immediately wrote a letter to defend himself, but the comments of the French press made it clear that they found it difficult to credit the protestations of innocence of a man "whom they had frequently had occasion to laud as an artist but whose actions as a private individual had so often been less worthy of praise."

(Part 2 of this article will appear in July.)



"Are you positive you didn't order this organ?"

(Continued from Page 27)

Ultimately my friends dismissed it and my family with a noble sort of stoicism, simply accepted the violin with the best possible grace. Like a new baby a fiddle in the house requires certain adjustments and these were made easily by all concerned except the dog, who still cannot bear to hear me practice.

When I took up my task my musical equipment consisted of a limited knowledge of sight reading gained from choir work and a short term of piano lessons at the age of 8 plus a certain sympathy for musical expression and ideas. More adults than I think we realize have at least that much foundation on which to build a substantial and rewarding musical hobby.

The violin and I were not "made for each other." My fingers are badly shaped for violin playing, my neck is too long, my shoulders are in the wrong place. The bifocal glasses which I have worn for many years were never designed for music reading and I have never bothered to have them changed. All of these are disadvantages, yes, but none of them a very serious and none of them has impaired the pleasure I have derived from the first three years of my study. At any rate, I was not built very much differently as a boy, and as a boy furthermore, I lacked the physical strength which serves me now. In addition, whatever intellectual powers I have developed over the years are at least a little bit superior to those I had then.

The adult student can take advantage also of certain other blessings which he couldn't count as a child. Most people find that they have more leisure and fewer time-consuming social obligations than they had as children and adolescents. By that I mean real leisure—those hours when there is no overriding call to be somewhere else, the hours when a man, presumably the master in his house, can do absolutely anything he chooses to do. For me those hours are erratic and despite every thing the rule books say I am apt to be practicing at a different hour every day. Because I am a reporter for a morning newspaper, those hours fall most often between midnight and one in the morning. I practice in the living room within earshot of everybody, but my wife and four children are sound sleepers and I long ago decided that the dog can look out for herself. I have found accidentally that my most fruitful practice sessions come after a day's work, while I am still keyed up by my job. After an hour or two of hard work at the fiddle I can go to bed pleasantly tired and sleep comes easily quite often to the delicious accompaniment of perfect fifths.

The adult student doesn't need to be driven to practice, he has a goal before him, or he wouldn't be taking lessons, and he has an adult's responsibility to that goal.

And he has another rather important advantage which must not be overlooked. He need not contend with those simpering little pieces about fairies and witches and elves on toadstools, which ought to be enough in themselves to send any well balanced child fleeing in disgust. The adult student, wrapped in the authority of his years, can demand meat instead of syrup, and get it.

Let no one suspect that I would de-emphasize sonatas for children. I certainly would not and I intend that my own children—all four of them—shall have musical training as soon as each of them appears to be ready for it. But I do believe that music teachers and educators in general have done far too little toward developing the idea that music can be enjoyed by other people too. I am willing to present myself in any mixed gathering as a living testimonial to this oddly neglected notion.

I can cite for example, a few of the many friends that I have made in the past three years of sweaty communion with my violin. Friends like Schubert and Dancla, and Mazas, and most of all friends like Antonio Vivaldi, a remarkable fellow and boon companion. I can recount those many early mornings when I've gone to bed with the good tired feeling of having accomplished something worth while—something like getting the hang of a nasty line of double stops. And I can foresee with confidence the quiet pleasure of sitting down one day with three other nice people, tucking my fiddle under my chin and starting through a stack of Beethoven quartets. I can even glimpse, with palpitating heart a full measure of the joys of sonata playing. THE END

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THE USE OF THE FLUTES IN THE WORKS OF J. S. BACH

(Continued from Page 19)

in conjunction with the warm and benevolent tone of the muted strings. Combinations of this nature are very prevalent in Bach's realization of the spiritual contents of a text. In the alto aria "Esurientes implevit bonis," Bach thought back to the crossing of the desert by the children of Israel and the manna which fell from Heaven to feed them. The two flutes proceeding largely in thirds and sixths, with now and then one or the other parts moving away in an independent manner form a perfect picture of this scene. The exquisite handling of the flute parts is as gentle as the lightest snowflakes falling to the ground.

In addition to the use of the flute for depicting the intensity as in the turba choruses Bach often lent to his flute pictures a really dynamic element. See for instance the use of the flute in Cantata 8, "Liebster Gott wann werd' ich sterben." While the strings are portraying the peal of funeral bells, the flute in a very high register describes uneasiness and shuddering at the thought of death by presenting long periods of agitated, repeated notes. This function continues throughout the opening chorus. If confirmation is desired as to the effect which Bach wished to produce, one has only to turn to Cantatas 60, 78, 105, 154 and the Trauer Cantata, where the strings function in a similar manner in description of like texts. Further on in Cantata No. 8, the sentiment changes and in the bass aria "doch weichet ihr tollen, vergeblichen Sorgen," which is cast in the form of a gigue, the flute joins in an effort to create a spirit of unlimited happiness.

In Cantata No. 34, "O ewiges Feuer, o Ursprung der Liebe," the Pentecost Cantata, Bach introduces the flutes in a single number, the aria for alto. The rest of the support is by muted strings and the two flutes proceed largely in octave unison with the I and II violins as if to create the supernatural or mystic effect of the soul already partly hovering in the Heavenly Home.

Again in the Wedding Cantata, "Dem Gerechten muss das Licht," the two flutes are introduced against two oboi d'amore as if to signify the spiritual side of the marriage as made in Heaven. In the soprano recitative the flutes continually float and rise as incense. The use of the flutes, after their appearance in this recitative is immediately abandoned for the rest of the cantata.

In Cantata No. 102, "Herr, deine Augen sehen nach dem Glauben," the flute is introduced in obbligato form to add descriptive powers to the tenor aria, "Erschrecke doch." Bach has written after the flute indication, "o Violino piccolo." Against the background of an agitated tenor part, which typifies the word "erschrecke" and a foundation of the continuo for which he directs "Violoncello e Violone sempre e staccato," the flute performs a very interesting thematic sequence, which also at times paints the description of anger. The only other place in the cantata in which the flute is used is a conventional duplication of the soprano melody of the chorale in octaves.

An interesting direction for the flutes is found in Cantata No. 110, "Unser Mund sei voll Lachens." The autograph inscription on an inner page lists the instruments but makes no mention of the flutes. The score indicates "Flauto traverso I and II coll' oboe I." Later in the score of the opening chorus the direction reads "Flauto I sempre coll' oboe I" and "Flauto II coll' oboe II." These directions are repeated twice and then follows "Flauto I and II coll' oboe I." Immediately following this the direction "Flauto traverso I and II sempre coll' oboe I," appears. Since Bach was very careful to write "Flauto" when he wished to use the "Blockflöte" and "Flauto traverso" for the modern type, one wonders whether the indications were errors in writing or whether the change in text of the chorus caused Bach to desire both varieties of flutes employed. The words, "Unser Mund sei voll Lachens" are used for the traverse flute and the words, "Denn der Herr hat Grosses an uns gethan" for the instrument marked "Flauto." There does not seem to be sufficient difference in the text to demand a change, especially in view of the fact that the flute parts throughout merely duplicate the oboi. Perhaps we have here a rare instance when Bach had a lapse of memory.

In Cantata No. 146, "Wir müssen durch viel Trübsal in das Reich Gottes eingehen," the "Flauto traverso" is introduced with two oboi d'amore and continues in the aria for soprano, "Ich säe meine Zähren." Nowhere else are the flute and oboi d'amore used in this cantata. It seems that only this combination seemed suitable for the purpose of sowing tears.

In the alto Cantata No. 170, "Vergnügte Ruh', beliebte Seelenlust," Bach indicates a most unusual direction as follows: "Flauto traverso (an Stelle der Orgel)." This direction is for an obbligato part.

Time and space do not allow us to go into a survey of all of the more places where Bach employed the flutes. Enough has been demonstrated to verify the contention which was made earlier that Bach's procedure seemed to concentrate upon the spiritualization of his every effort by selecting and using what he had gained through his personal experience. He felt the characteristic qualities inherent in each instrument to their very finest possible degree, and he strove constantly to select the instrument which was most fitting to express the spiritual message of the text, as it appeared to him. This was no doubt the reason for his manifold combinations of instrumental support when he cast his cantatas into their final musical form. There can be no doubt that this group is without an equal among any other group of musical compositions. They stand like the peaks of the Himalayan mountains above all other mountains.

THE END

"MR. OPERA" TAKES A CURTAIN

(Continued from Page 14)

Francisco Opera Company. The opera was "La Bohème" with Giovanni Martinelli, Grandolfi, Didur, d'Angelo, Ananian, Queena Mario, et al. Then followed performances of "Andrea Chenier" (Giordano), "Il Tabarro," "Suor Angelica," and "Gianni Schicchi" (Puccini), "Mefistofele" (Boito), "La Tosca" (Puccini), "Romeo and Juliette" (Gounod), "I Pagliacci" (Leoncavallo) and "Rigoletto" (Verdi). The roster of artists included Beniamino Gigli, Giovanni Martinelli, A. Neri, Dinh Gilly, Paltrinieri, and Armando Tokatyan, tenors; Paolo Ananian, Jose Corral, Louis d'Angelo, Giuseppe de Luca, Adamo Didur, Alfredo Grandolfi, and Albert Gillette, baritones; Marie Epton, Doria Fernanda, Lela Johnstone, Rena Lazelle, Queena Mario, Bianca Saroya, and Anna Young, sopranos and contraltos.

Merola was musical director, the post he held with so much distinction all these years. Wilfred Pelletier and Giacomo Spadoni, conductors; Armando Agnini, stage director, which post he still holds; and Arturo Casiglia, chorus master; Natal Carossio, ballet master; and Ray Coyle, technical director.

All fifty members of the Pacific Union Club who had advanced the money to the Maestro at the beginning of the season were so pleased with the results of the undertaking that they wanted to make their new impresario a gift of the money but, wishing to keep his credit active, Merola returned the money. This led to the full organization of the San Francisco Association with an initial sum of $125,000.

Opera continued to be given annually in the Auditorium or the Dreamland Auditorium, which was constructed in 1928, until the present War Memorial Opera House was officially opened on October 15, 1932, with a performance of Puccini's "La Tosca." A plaque commemorates the occasion, giving the following cast of singers: Claudia Muzio, Dino Borgioli, Alfredo Gandolfi, Marsden Argall, Louis d'Angelo, Marek Windheim, Austin Perry and Eva Gruninger.

The audience gave Maestro Merola an ovation at the conclusion of the performance, and Wallace Alexander, then president of the Opera Association, praised the impresario and those associated with him, for having given the city such fine productions for nine seasons under inadequate conditions, and for having helped make possible the erection of the War Memorial Opera House.

Since then, the San Francisco Opera Company has performed regularly each season in the home city and in many other California cities and towns and with occasional visits to Seattle, Washington and Portland, Oregon. The Opera Association has survived the difficult years of a major depression and of a catastrophic war.

Gaetano Merola was born in Naples, Italy, the dates usually given as January 4, 1881, the son of Giuseppi and Louisa Merola, the father a violinist at the Court of Ferdinand II. Gaetano began his musical studies at an early age and was graduated with honors at eighteen from the Royal Conservatory of Naples. He came to the United States the following year as an assistant to the Metropolitan Opera Company's chief conductor, Luigi Mancinelli, leaving at the end of the second season to direct the Henry W. Savage Opera Company. Oscar Hammerstein engaged him in 1906 as conductor at the Manhattan Opera House in New York where he remained for four years until the Manhattan was absorbed by other institutions, and then went to London to direct the Hammerstein company for the next three years. At the close of the First World War he formed a connection with San Carlo Opera Company and toured the United States. He first visited San Francisco in 1906 as accompanist for Eugenia Mantelli just prior to the earthquake and fire and he made up his mind on that visit to eventually establish himself in San Francisco and began working toward that end. However it was not until 1921 that he had the opportunity to "fulfill his dream of living in California."

His thorough mastery of all phases of opera production was as profound as it was original, as vivid as his artistic vision. All these gifts and attributes made Gaetano Merola world famous, but he chose to bring them to San Francisco where they matured and flowered and where they were translated into operatic terms to become one of the city's proudest traditions, a living asset.

THE END

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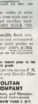

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Violin Questions

By HAROLD BERKLEY

Slacken the Strings

O. P., Egypt. It is pleasant to hear from a reader in so distant a land. Perhaps one of these days you will send me a letter telling of musical conditions in your country. As for your query: it would certainly do your violin no harm to slacken the tension of the strings twice a month. I advise it for any violin in any climate. Let the strings down about a fifth, and allow them to stay that way overnight. The violin is usually more resonant when it is tuned up again. But handle it gently while the strings are slack, otherwise you may jar the soundpost out of place.

Violin Varnishing an Expert's Job

Mrs. S. F. S., Florida. Since Antonio Stradivari died in 1737 a violin bearing a "Strad" label dated 1792 cannot possibly be genuine. It is probably a factory instrument, as any conscientious copyist would have put a plausible date on the label. I do *not* advise you to try to recondition the violin yourself. It is a job that calls for long experience. You seem to think that revarnishing is easy. I assure you that it is not. If you feel your violin is worth spending money on, take or send it to a reputable repairman.

Probably a Factory Product

J. D., Ontario. Nicolo Amati died in 1684, so no violin bearing an "Amati" label dated in the eighteenth century can be genuine. Who made your pupil's violin and what it is worth no one could say definitely without examining it, but I strongly suspect that it is a German factory product faked to look old. Being in such a bad condition, the violin probably is not worth repairing, but if your pupil is interested in the instrument, he should take or send it to the nearest reputable repairman and obtain his advice.

Concerning the Hopf Family

Mrs. J. R. Y., Michigan, and *V. D., Ohio.* I think all members of the Hopf family—and it was a large one—branded the family name on their violins, which are worth at most $150. (2) Johannes Albrecht worked in Krems, Austria, between 1766 and 1828. He was a fair workman but of no great consequence. Value $75 to $100. (3) A book that you would find interesting is "Known Violin Makers," by John Fairfield. You can obtain the book by writing to Mr. Fairfield at 120 West 42nd Street, New York City. I do not know the price of the book.

An Unknown Maker

S. D., New York. I am sorry but there seems to be no information obtainable in New York City about a maker named Gaetano Guerom. A violin by this maker would have to be judged for value strictly on its own merits. And only an expert could do that.

Which Is Correct?

F. A. S., Iowa. I can find no reference to a maker named Gabriel David *Buchstetter* but G. D. *Buchstetter* was one of the best German makers of his time (1750-1775). His violins tend to be rather narrow, of good workmanship with pleasant yellowish brown varnish. They can be worth as much as $450 today if in good condition. I hope you have made a mistake in transcribing the label, and that your violin is a genuine Buchstetter.

Bowing All Important

Miss E. R., Missouri. My cordial thanks for your enjoyable letter. I am glad that your bowing has improved so much that you have no wish to go back to your old way of playing. And I am glad that my bowing studies have helped you so much. You are quite right—it is the bowing that makes music out of violin playing. You have a teacher whom I admire very much; please give him my warmest regards.

Chin Rest Should be Used

E. W. B., Illinois. The best wood for violin bows is generally thought to be Pernambuco from South America. Good bows have been made from other woods, but practically all the best bows are made of Pernambuco. (2) It does a violin no good at all to have the player's chin resting directly on the instrument. For one thing, the acid in the skin tends to destroy the varnish, for another, the pressure of the chin on the upper plate of the violin checks the vibrations, thereby affecting the tone. For the best results, you should have a chin rest, preferably one of the type that clamps over the tail-piece.

Organ Questions

Answered by FREDERICK PHILLIPS

I am 14 years old and have started playing the organ in church. We have a one manual reed organ with the following stops: BASS—Bass Coupler, Flute 4' Diapason 8' Dulciana 8' Harp Aeoline 2' EFFECTS—Forte Tremolo, Forte TREBLE—Dulciana 8' Diapason 8' Vox Jubilante Treble Coupler. Which stops should be used for hymns, anthems, organ solos, soft effects and for vocal solos in different voices? When I play with loud volume I usually pull the Forte stops and use the right Knee Swell; when I want to get soft should I push in the Forte stops and pull the Tremolo, because when I let in the Knee Swell it doesn't decrease the volume any?

E. G.—Va.

For playing festive or praise hymns you may use full organ—that is, all the stops, including Fortes and Couplers. For devotional and prayer hymns a softer organ should be used, such as Dulciana, Flute and Coupler in the bass, and Dulciana and Vox Jubilante in treble. For very soft effects use Dulciana only, and the Harp Aeoline is designed only for special ethereal effects. For accompanying anthems and solos, you must be guided entirely by the character of the music, but the above principles will help. For organ solos, if the music is in full harmony (more or less regular chord formations) use the same kind of stops (either loud or soft) in both treble and bass. If solo against accompaniments are desired use a softer stop for the accompaniment and something louder for the solo part—for instance, Dulciana for the left hand accompaniment and either Diapason or Vox Jubilante for the solo in the right hand. Sometimes the Harp Aeoline alone in the left hand with Dulciana in the right hand solo, makes a good combination for occasional use. The right Knee Swell is merely a convenient way to add or take off the Forte stops and except for continued loud playing, therefore, it would be just as well to use the Knee Swell only to get the loud and soft effects.

Is there a grading for the Mendelssohn Organ Sonatas and the Bach Organ Works, similar to the grading of Beethoven Piano Sonatas or the Bach Piano Works? I would like to begin with the easiest organ works of these two composers.

C. K.—Conn.

Organ compositions are usually graded only in a very general way, such as "easy," "medium," "difficult," not in specific grades (4, 5, 6, 7, etc.) as in piano music. The following would be a fairly logical order in which to study the Mendelssohn Sonatas: No. 2, No. 5, No. 3, No. 4, No. 6, No. 1. We know of no edition of the Bach Organ Works which are arranged progressively, but probably the nearest thing is the Bridge and Higgs edition published by Novello (H. W. Gray Co., American agents). There are thirteen volumes which can be followed fairly closely for progressive development.

Please give me information on the Orgatron, how its tones are produced, prices, etc. Our church seats 200 and we would like to have a new pipe organ, but cannot spend more than about $3,000. What specifications could be had within this price?

P. I.—Ill.

The Orgatron was purchased some years ago by the Wurlitzer Organ Company, North Tonawanda, N. Y., and is now known as the Wurlitzer organ. There are several different styles at varying prices, ranging from possibly $1,200 to $3,500 or more. A Wurlitzer descriptive pamphlet describes the tone production as "wind blown reeds, not a direct source of tone, but to produce electrical impulses which are selected, modified and translated into a variety of perfectly proportioned organ voices." For full particulars we suggest writing to the Wurlitzer Company who will give you the name of their nearest representative.

Where can I find information on how to play a reed organ? Our small church has been using a piano till recently when an old reed organ was renovated and put into fine condition including electrifying the blower. Though a satisfactory pianist I find myself somewhat "clumsy" at the organ and need help.

J. L.—Calif.

We cannot suggest anything better than Landon's "Reed Organ Method." This gives you full information regarding the general construction of the reed organ, the best way to understand and use the different stops, and the effective use of the "legato" touch, etc. It may be had from the publishers of this magazine or from any local music store.

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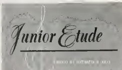

THE PRELUDE

by Gertrude Greenhalgh Walker

SONATA and Nocturne were talking together "My dear Nocturne," exclaimed Sonata, "you are so beautiful! After hearing your peaceful music, no one could ever forget you. Your quiet style! It is lovely."

"Thank you, Sonata. But I think you are very majestic, I think you—" Just then a little voice was heard, and looking around, Sonata and Nocturne saw Prelude.

"Excuse me," said Prelude, "but I heard you two talking about your style and how people can recognize you. Now, you see I am interested because I have no set style, and I even go by different names. Did you know that?"

"I didn't," answered Sonata. "Tell us something about your family."

"Thank you. Well, to begin with, my name comes from the Latin word, prae, meaning *before*, and ludere, meaning to *play*. That would be something to play before something else, you see. In the old days I was also called Fantasia, Overture and Praeludium. My family is really very old. Bach liked my family and composed dozens of Preludes that are known the world over. In his book, "The Well Tempered Clavichord," he wrote forty-eight Preludes, each one followed by a Fugue, demonstrating his new system of tuning the clavichord (the keyboard instrument in use during his life, smaller than our pianos). Wagner wrote large Preludes to open his great operas; Chopin loved our form and composed many in various moods, depicting some emotion that he felt. His little ones in A major and c-minor are beautiful, short and simple, and most Junior pianists play them."

"Well it's true that many composers like the Prelude family," remarked Sonata, "but think of what Beethoven did for my family!"

"Yes indeed, Beethoven certainly did a lot for Sonata's family," agreed Prelude.

"And Chopin did wonders for *my* family, too," added Nocturne. "What is more loved than some of Chopin's Nocturne's!"

"All very interesting," exclaimed Sonata, "but I must be going now to see that Cathy practices her Haydn Sonata correctly. But before I go I would like to ask Prelude a question. You said your

(Continued on next page)

Music in the Home

I come from a musical family,
Started playing when I was a pup;
I practice piano and vocal
And intend to keep both of them up.

And now comes the big competition
That they have in this house, called TV
But I don't care how much they use it—
I will not let it interrupt me!

(Dog belongs to Miss Elizabeth Weiss, Toledo, Ohio)

REED INSTRUMENTS

by Wilma Belton

THOSE of you who play or like to hear reed instruments will be interested in remembering that the first instrument of that name was the hollow stem of a tall grass which grows on the shores of the Mediterranean Sea. Far back in primitive days it was discovered that when one blew through one of these stems a pleasant sound was produced. As time went on, many wind instruments were named after that plant because, like the sturdy reed, they were made of wood.

Today, however, the name *reed* is given to a thin piece of wood or metal which is attached to the mouthpiece of certain wind instruments. When human breath, or air from bellows, blows through these instruments it causes the reeds to vibrate and produce a distinctive musical sound.

There are several kinds of reeds used in our instruments today—free reeds, beating reeds, single reeds and double reeds. The free or unattached reeds are used in reed organs and in instruments like the accordion, which has two metal reeds. When the free reeds are made to vibrate, the pitch of their sound is determined by the length and thickness of the reeds. With the beating reeds, the length of the tube through which the wind passes governs the pitch of the sound. The single beating reed is a single piece of wood or metal used in the clarinet, the saxophone and in certain pipes of large organs. The double reed has two parts which come together at one end and form a tube. At the opposite end the two parts are fastened to leave a very small opening. These are used in the oboe and bassoon.

When you play or hear reed instruments, remember how very important the tiny reeds are in the production of musical tone.

And they must be well made, too.

Who Knows the Answers?

(Keep score. One hundred is perfect)

1. What is the name of Beethoven's only opera? (15 points)
2. How many sixteenth notes equal a half note tied to a sixteenth? (5 points)
3. Where is the Swanee River located? (15 points)
4. In the key of C sharp major what is the letter name of the 7th degree of the scale? (5 points)
5. How many symphonies did Mendelssohn compose? (20 points)
6. Was the opera "Il Trovatore" composed by Donizetti, Puccini, Verdi or Bellini? (10 points)
7. Who is frequently spoken of as having made the world's finest violins? (10 points)

8. Is Ezio Pinza Spanish, Swiss, Italian or Scandinavian? (5 points)
9. From what is the theme given with this quiz taken? (10 points)
10. What terms are used to mean the opposite to molto più mosso? (5 points)

(Answers on next page)

MUSIC and KODAK PICTURES

by Beryl Joyner

Bonnie had just played her new piece at her lesson. "I just love it!" she exclaimed. "It has such a pretty melody."

"Yes, it has, Bonnie," replied Miss Prince, "but I could not distinguish the melody from the accompaniment the way you played it. Which hand plays the melody?"

"The right hand."

"Well, we'll try it again in a few moments, but first, while the sun is shining let's go out into the garden. I want to take your picture."

Bonnie was somewhat surprised but she followed her teacher into the garden where Miss Prince placed her behind the rosetrellis, among the leaves and flowers. "Oh, Miss Prince! No one would be able to see me behind all the vines!"

"Of course not, Bonnie. You *should* be the most important part of the picture. You see, you are like the melody of your piece while the scenery behind you is like the accompaniment. You *should* stand out in front of the scenery in the picture, as the melody *should* stand out in front of the accompaniment in the music."

"I see just what you mean, Miss Prince," said Bonnie. "Let's go back into the studio and I'll play the piece correctly this time."

No Junior ETUDE Contest this month

THE PRELUDE (Continued)

family had no particular style. Has it any particular length?"

"Oh, no, not at all," answered Prelude. "We may be very short, as Chopin's little A major one, or very long. Nocturne have you any questions?"

"No," replied Nocturne. "I think you have given us a very good picture of your family tree. But I'm glad Chopin liked my family as well as yours."

"He liked mine, too," added Sonata. "Don't forget he composed three sonatas, and they're big."

"I think," said Prelude, "all this talk about our forms, or styles, or patterns, shows that we all belong to one big family—MUSIC. The universal family of the world that speaks one language, the language of MUSIC."

PROJECT of the MONTH

Is your pedal work excellent, or do you make a lot of smears and blurs. Listen carefully to your pedal and do not forget to polish up the pieces you are working on for spring recitals and auditions.

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Do not ask for addresses. Foreign mail is 8 cents; some foreign airmail is 15 cents and some is 25 cents. Consult your Post Office before stamping foreign air mail.

I have studied piano for seven years and am studying organ and violin too—I play in the school orchestra and have accompanied the school band, and am assistant organist in our church and pianist in Sunday School. I would like to hear from other readers.

Esther Saxon (Age 15), Pennsylvania

Dear Junior Etude:

In our Studio Club we have a music award system in which the students earn points for practicing, appearing in public, and memorizing. We appear before the club to get used to appearing before larger groups. We are going to start a paper which will tell of our activities. We are enclosing a picture of our club.

Judy Baker and Gloria Moss, Indiana

I find ETUDE invaluable. I have studied piano nine years and play for Sunday School. I took a course in theory in High School last year. I am interested in foreign countries and would like to hear from readers.

Edith Lum (Age 16), Maryland

The following would also like to receive letters. Space does not permit printing their letters in full. Follow regular Letter Box rules in replying. *Maria Alphonse (Age 14, Panama)*, plays piano. *Kathy Laman (Age 12, Pennsylvania)* plays piano, pipe organ and saxophone and will soon take voice. *Ann Ikeda (Age 15, California)*, studies piano, plays in school band and in Sunday School. *Karen Stromberg (Age 15, Washington)* plays piano and likes classical and popular music.

Answers to Who Knows

1. "Fidelio", 2. nine; 3. in Florida, 4. B-sharp, 5. four, 6. Verdi; 7. Stradivarius, 8. Italian, 9. First movement, Rachmaninoff's Piano Concerto in C minor. 10. molto meno mosso.

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How to be Your Own Metronome

by SOL BABITZ

DO YOU find yourself in doubt when confronted with the metronome indication on a piece of music: M.M. ♩ = 60?

You know that this means 60 quarter beats per minute—one beat per second—*but* how fast is a second?

Many musicians, especially conductors, develop a sixth sense of tempo—they memorize rhythms just as people with "absolute pitch" can remember tones. But such a procedure is hardly practical for students and as a result they become accustomed to turning to the metronome. While this insures accuracy, it is not entirely practical to have to depend upon the metronome since it may not always be available. A much wiser plan is to carry within one a fairly dependable tempo reference. Such a reference can be provided by the simple expedient of humming or reciting a jingle or bit of verse which we know to be at a certain tempo.

I have found, for example, that when 11 of a dozen people with whom I experimented, recited

Peter Peter, Pumpkin eater,

Had a wife and could not keep her

in a natural manner without hurrying or slowing down, the tempo was approximately ♩ = 62, i.e. the whole rhyme took four seconds as shown by the accent signs above.

To be sure, the result of this method is only approximate, but all tempos are approximate—even when we take the beat from a metronome our tempo only approximates the original when the metronome stops and the playing begins.

If you find that you are one of those rare people who does not recite the Pumpkin Eater at about one beat per second you may have better luck with the following:

Hickory dickory dock (rest)

The mouse ran up the clock (rest)

Or you may prefer to find a jingle which suits your best better.

Once you have obtained a dependable 1 second jingle you will find it useful for setting many tempos as the following chart shows:

♩ = 60 (one beat per quarter)
𝅗𝅥 = 60 (one beat per half note)
𝅗𝅥 = 30 (two beats per half note)
♩ = 120 (½ beat per quarter) etc.

The above jingles can also be used to provide intermediate tempos. For example if one beats the last twice for each beat the first *three* beats can serve to establish ♩. = 45

Hickory dickory dock (rest)

And since we have 45 we also have 90.

It is not necessary to memorize dozens of jingles for each different tempo. The basic jingle which we use to establish 60 and 90 can serve to suggest the tempos in between.

With a little practice it is possible to memorize the *fast* reading of the jingle to obtain ♩ = 72, or how to slow down the 90 version to get ♩ = 80. All the tempos will be found to be shadings of the basic tempos described here and you are on the road to being your own metronome!

THE END

CONCERNING INTERPRETATION

(*Continued from Page 9*)

that is my strength . . ." And he gives the same explanation of rubato which Chopin gives: "The right hand plays *rubato* while the left hand continues to play in time." In other words, never lose the rhythm in the accompaniment!

When you play a composer you must live with him in his time. Forget that other composers came after him, remember only his predecessors and his contemporaries. And the farther back you go in music, the fewer marks and indications you find! You must know the style of each time, and the possibilities of the old instruments. The *crescendo*, for instance, came into use very late. It was known in Mozart's time but he himself used it rarely, preferring the opposition of *f* and *p* to any transition. However, within a *forte* or a *piano*, there must be little change in intensity of tone. And always there must be melodic phrasing.

It is helpful to make an exact analysis of compositions which at first seem difficult. You will find that the invention of the theme is not so important as many people think—the main thing is what a composer does with his themes, how he constructs a musical organism of 400 bars, let us say, by developing a short theme. But construction alone is not enough. Always, there must be a background of inner understanding which gives both the emotion, the poetical content. And in the greatest works you will always find the two elements of construction and poetry in balance, neither one overshadowing the other.

Ideas come to you during the study of a work. Play the piece again and again! And always try to be as natural as possible. The best way to be natural is to sing every phrase as you play it. This will help you to feel it, and also to get a sense of the centers of gravity of the rhythm.

Once we have an idea of the whole work, of its construction and poetical content, of the right time, of how to play it, we are ready to work out details. First you will try to master the technical problems. This can be done by the assiduous application of many different methods and must never be counted as the chief field of work. One should pay close attention to touch. Each touch on each note should be like the throwing of a ball—and the goal is the heart of the listener. Touch is of great importance in playing melody. And you must follow its lines in order to give the impression of melody!

You will never reach your goal without trying to *listen* to *yourself*. This is much more difficult than most musicians think. When you play try to keep away from yourself—as if you were sitting twenty feet from your own instrument. There must always be a certain distance—a distance of critical objectivity—between you and the work you play. If you are too close to it you cannot get a feeling for the great lines; if you are too far away your interpretation may appear cold. And the right distance varies—Beethoven requires less distance than Bach, while Schumann and Schubert need even less than Beethoven since their strength lies in their poetry rather than in greatness of line.

There is also the question of distance in time. Our experiences grow within us even if we do not think of them, and a work one has studied and then let rest for a while surprises us by the new aspect it presents. Overworking a piece limits one's vision of it, and then it must be allowed to rest and develop subconsciously. Good interpretation comes only with a constantly fresh approach.

Now I come to a very difficult question: How far shall we follow the indications of the composer? The answer is of course as far as we possibly can. It may happen that we cannot feel the rightness of some mark. When this occurs, it would be bad to play a phrase without inner conviction since everything we do must be true. However if there are too many discrepancies between your own feeling and the composer's markings then you must know that you are wrong—that you have not fully grasped the composition. This means that you should not perform it, or the other works of the same composer, until a period of time has passed. Then the power of distance may have worked in your favor and you will suddenly find yourself understanding the work.

At one time, I studied a Mozart Sonata in an edition which claimed to follow the original text. It was very difficult for me as I found many dynamic markings which I did not at all understand. You can imagine how happy I was when I found in the National Library of Vienna the first printing of this Sonata which appeared during Mozart's lifetime and included none of those disturbing marks! In the case of Hindemith, his works are much softer than his marks, he likes an almost romantic sound, and little use of the pedal.

There are two kinds of interpreters, one uses the various works he plays simply as a setting for his own feelings, and he makes each composition what he likes. The other tries to be scrupulously exact, uses a magnifying glass to find where the end of a *crescendo* begins—and there's the danger that, in the end, he will reach only a lifeless skeleton of the music. The right way is the golden mean which lies between these two extremes.

In the final analysis, there remains the mysterious presence of genius. Without it, work and effort are insufficient. And no one has yet found a way of creating talent. The inspiration may come, or it may not. All we can do to arouse it is to live a pure life, worthy of the great music we play. Only thus can we fulfill our aspiration to be the mediators between the divine and the human.

THE END

PROTECTING THE WORLD'S MOST VALUABLE MUSICAL INSTRUMENT

(*Continued from Page 11*)

is definitely opposed to the over-use of tobacco and alcohol for all who live by singing. For instance he writes in his chapter "Keep your voice healthy":

"The case against *nicotine* is simple. We are not concerned here with its effect on the heart and the blood vessels but with the direct irritation of the mucous membranes caused by the inhaled smoke. In this respect, pipe and cigar smoking is less harmful since deep inhalation is rarely practised by its addicts. The cigarette smoker who brings the smoke down to the vocal cords, windpipe and even bronchi is the real sufferer.

"Whenever we want to demonstrate the effect of smoking to a recalcitrant patient we show him a little experiment which you can easily perform for your own enlightenment. Blow cigarette smoke into a highball glass, cover the glass with a sheet of white paper, turn it upside down and let it stand for a few minutes. When you remove the glass, you will see a distinct yellow circle—it shows up better in daylight—and you will realize the extent of irritation of your mucous membranes by the continuous deposits of coal tars from the smoke.

"If that does not scare you properly nothing we could cite here will. But we should like to state, as a concluding remark, that there exists more than a suspicion that the recent rise in the incidence of lung cancer is related to the increase of excessive smoking in all groups of the population.

"The case against *alcohol* cannot be stated quite so easily. For thousands of years, alcohol has been used because of its stimulating or rather inhibition-loosening effect on the brain. If taken before a performance to overcome the tensions of stage fright, its blessings are questionable. Alcohol interferes with judgment, substituting a delusive satisfaction for real mastery of performance and it impairs muscular co-ordination and physical efficiency to an extent which might well be detrimental to the speaker or singer. Besides, alcohol dilates the blood capillaries and thus causes an increased production of mucus—an added undesirable effect on the vocal organs.

"Habitual use of alcohol is definitely harmful to the voice as the rough hoarseness of the 'whiskey tenor' will attest. Finally, alcohol upsets the delicate heat balance of the body. It gives our skin a deceptive feeling of warmth while we are losing heat at a rapid rate. Such chilling makes the body more vulnerable to colds."

But you may say all of the great singers of the past drank and smoked. Many did, it is true, but many who were abstainers had voices which continued beautifully to the end. David Bispham, foremost of American baritones, surprised the writer one day by saying that he had conquered a smoking habit of long standing by holding an ordinary pencil between his lips when he hankered for a cigarette. He felt that the addiction to tobacco was with many a mental habit, and he cured this habit of smoking in the manner described.

The immortal Caruso was an inveterate "chain smoker" of Russian cigarettes with cotton wool filters. In Caruso's final appearance at the Metropolitan in New York and in the dramatic moment near the end of his giant career in his favorite "L'Elisir d'amore" at the Brooklyn Academy of Music in December 1920, he had hemorrhages of the throat. The stage was literally covered with towels splotched with blood. The audience at the end of the second act rose and yelled to have the performance stopped. Smoking may not have directly caused this climax but the writer feels that it unquestionably contributed to Caruso's tragically early death at the relatively early age of 48 years.

For three years Dr. Paul B. Oncley, noted musicologist of the Voice Department of the Westminster Choir College, in Princeton, N. J., has been working under a grant from the Research Corporation to measure the overtone structure and the vibrato of the singing voice to determine once and for all whether smoking is injurious to singers. In this work he has been engaged for three years in testing the entire student body of the Westminster Choir College smokers and non-smokers with the Sound Spectrograph to secure irrefutable evidence of the effects of cigarette smoking upon singing. A conscientious scientist, he is unwilling to publish any statement until he has checked and rechecked his laboratory observations over and over again. They will be awaited with great interest by all concerned in this problem.

THE END

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THE SMALL START

(Continued from page 15)

Francisco Opera, and I stayed there five years. Occasionally one hears the view that chorus work is a poor start for the singer whose goal is solo parts. I have not found this to be the case. Still, the question is worth exploring. The danger of chorus work is not that it's chorus work, but that it can drive singers to overdoing, to wearing the velvet off their voices. A seasoned experienced chorus master will be considerate of his singers and not let this happen. Where a chorus is small and its director less than conscientious, there sometimes is a tendency to push for volume, to force, to engage in practices which stress "effects" and disregard good singing. That kind of thing, of course, does great harm to a voice—but the blame rests on bad singing habits rather than on chorus work as such. I found chorus singing neither difficult nor harmful. Indeed, my years with the San Francisco Opera chorus helped me enormously in learning stagecraft, in perfecting ensemble singing, in mastering languages, in learning different styles—all in active practice on a stage.

After three years in the chorus, I began getting outside concert dates, and was engaged for a regular radio program on the NBC network. At that time too, I began doing Gilbert and Sullivan, without, of course, giving up my chorus job. The radio work was wonderful experience. For nearly two years, I sang three or four programs a week, using non-repeat material of all types of music—ballads, *Lieder*, popular hits, operatic arias—and all to orchestral accompaniment. That training still stands me in good stead in building varied programs for my concert tours. The work in Gilbert and Sullivan (some 250 performances in all) opened still another avenue of variety and gave me my first dramatic experience. Until then I had no idea I could act on a stage. Maestro Merola, then Director of the San Francisco Opera, came to hear me as *Mad Margaret* in "Ruddigore," and that marked the end of my chorus work. The next season he gave me supporting solo parts (*Mercedes* in "Carmen," *Berta* in "The Barber of Seville," *The Hostess* in "Boris Godunoff," etc.)

After my sixth year with the San Francisco Opera (and my first in solo parts) I tackled New York. I was still a beginner, but my series of small starts had given me skills I could not possibly have had otherwise. I felt secure singing before audiences; I could work alone or with others. I had a large repertory of songs and styles and languages. I could handle myself on a stage. Though I still had to prove myself, I felt more "professional" than if I'd sat around a vocal studio waiting for the big break.

That big break actually came during my first four months in New York. I was given the title part in Menotti's "The Medium" at its off-Broadway premiere. The opera was a great success and a Broadway production was arranged. And while we were rehearsing, I was invited to join the Metropolitan Opera. That involved tremendous conflict—should I go on with "The Medium"—should I drop out and go to the "Met"? I decided for the Metropolitan. The circumstances of my début as *Amneris* in "Aida" were such that I sang the extremely trying rôle without orchestral rehearsal, without rehearsing with Aida and without ever having been on the stage set. But I had so studied my part and had such a solid if limited background of experience that I felt comfortable. I knew where I was going and what I had to do.

Perhaps the chief values I derived from my small start were building up gradual familiarity with facing an audience and thus learning to sense audience tastes and reactions and learning more of an opera than my own part. Many young singers believe that they are preparing for opera by mastering single rôles (preferably the big ones!). Through force of circumstances, I went about it exactly the other way around, and this turned out to be an asset. Today, I begin work on a new opera by learning the complete score—the others' parts, the chorus part, the orchestral part, in addition to my own. And this brings security. No matter how fine a singer's voice may be, no matter how much she knows, she still needs an inner feeling of authority, of being ready for anything. This comes only through experience. I felt especially thankful for my small and varied beginnings when I first came before Maestro Toscanini, to sing with him the contralto rôle in the broadcast of Verdi's "Masked Ball." Though I naturally felt very small and humble in the presence of his towering musical eminence, still I knew I could draw on a fund of experience which I had built for myself over the years.

The various stages in my professional life have stood me in good stead vocally too. Through the excellent training I had in the San Francisco Opera chorus, I learned not to force, never to give out all the voice at once, always to sing easily.

The particular hazards of the alto voice are that it is all too often allowed to come out too dark, too covered—as though a barrel had been thrown over it. This accounts for the manufactured, "hooty" tone that can mar contralto singing. The cure is to avoid too much covering of tone, which is another way of saying that singing must come from the front of the masque, in good forward production, and that the chest voice should be properly developed and never abused. In this regard, one of the finest object lessons is to listen to the records of Battistini, who continued pure and beautiful singing into his eighties. The moment you hear his recorded tones, you realize that this was made possible by his perfect forward production.

Good forward singing not only makes the individual tones sound beautiful, it helps the voice to develop, it aids purity of intonation, and clear accurate pronunciation.

I have an idea that no singing can be really satisfying (regardless of vocal opulence) if the audience misses even one word of the poetic text. And when pronunciation is accurate and pure, no language is difficult to sing! One is sometimes asked just how far the conscientious singer must go in mastering foreign languages: should one be able to carry on colloquial conversation?—Is it enough to sing one's words without distortions of accent? My feeling is that one must learn enough of a language (and constantly study it) to be able to think in it, as one sings. It isn't enough merely to pronounce correctly—such a system closes the door upon full communication of inner significance. As you pass from word to word, from phrase to phrase, you must not only make the proper sounds; you must also think the flow of meaning. Only in that way can it find its way into the thoughts of your hearers. This larger matter of communication is greatly aided by the security of wide experience.

Only recently, an unknown young beginner came to me with a burning problem. He had been offered a chance with an opera company and wanted to know if the offer was good enough—was the company well enough known? Would his part do him credit on the way up? I find this a deplorable attitude both for the young man in question and for the possible outlook it may indicate among others. The beginner shouldn't trouble about bigness or prestige. His job is to grow into all that. Don't turn up your nose at a little start, enjoy each step of the way and learn from it. I began in the chorus and I'm grateful for it!

THE END

A GREAT WOMAN COMPOSER? WHEN?

(Continued from page 21)

they often are treated more as servants than as companions. Men do not love them; they make use of them; they exploit them."

But a century has made a heap of difference! In music the women now stand shoulder to shoulder with the men. It is not too much to hope that women composers will rise at least to the heights scaled by their novelists. . . . We await their music . . . May it come soon!

A Note on Chopin

De Lenz, the critic, once compared the "temperament" of Chopin's music with the feminine counterpart. Said he, "You can't reduce Chopin or women to notation."

I think he meant that most women cannot be heard; they refuse to go from one to ten by counting. They take the ten-bulk as a block, and govern themselves accordingly.

Sometimes it may be ten, but really it is more or less . . . in other words, ten is a conveniently movable quantity! That's why the quality of their Chopin *rubato* is often more satisfactory than the *rubato* of their male confreres; and that's why it is better to let them play Chopin in ten-bulk, or phrase-shape conception than to force them into a more rigid masculine mold. . . . That's why, too, I think, gifted mature woman pianists should be taught by women rather than by masterful males!

A Note on Mozart

Mozart seems to me to be the most universal composer, the true creator, who like God understands all, blesses all, forgives all with infinite compassion. Therefore, Mozart is understood and loved by everybody. The amateur musician, the non-musician, even the so-called un-musical take refuge in him. In fact, he is more often beautifully played by immature, but instinctively discerning players than by the favorite professional pianists. Why? Because his message goes straight from his understanding heart to the understanding hearts of sincere aspiring humanity. His power is instantly felt by simple folk and children.

The schooled slick professional players hear only Mozart's ear-tickling eighteenth century surfaces. These players are no longer simple enough to let Mozart's blessings soak into their hearts.

I think Bach most nearly approaches Mozart's universality, but Bach's music so rich, complex and "busy" needs to partake of much earthy dynamism and drive. He sometimes seems too bounce-ful, too busy to attain Mozart's spiritual essence. Indeed, because of its technical and intellectual exactions Bach's music when emerges from the pianist as precipitate and worried fingers. If pianists could eliminate Bach's busyness . . . but why write more? I am sure that Mozart and Bach occupy places of honor up there . . . one on the Lord's right side, the other on His left. . . . And since we know that in heaven there is neither right nor left, let's agree that Johann Sebastian and Wolfgang Amadeus are equally beloved of the Lord.

THE END

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"AND SWEETLY TRILLED THE FIPPLE FLUTE"

(Continued from Page 13)

the first to be used in the music department at Brigham Young University. An Uncle, Miles E. Wakefield, noted for his collection and performance of folk songs and ballads, has a fine old banjo that belonged to Mr. Wakefield's father. It, too, is slated to join the collection eventually.

The Indian flute was acquired through the efforts of a trade friend of Mr. Wakefield. It was made by a very old Indian near Shiprock, New Mexico. An old bass tuba which has been in the Wakefield family since pioneer days and which was used to start several pioneer bands, also is a member of the collection. It still is in excellent repair and once was used by Mr. Wakefield to form the nucleus of a band—although at a much later date. A cornet of about the same period also is listed in the collection. The remainder includes old 'cellos, violins in all sizes ranging from one-eighth to full four quarters, and many old percussion instruments.

As highly as he prizes this enviable collection, it is the performance of the music and the use of the instruments that is important to Mr. Wakefield. In 1948, he organized a group of string players and harpsichordists who met each Tuesday at his home for more than a year and presented some concerts. Mr. Wakefield, a musicologist and piano teacher at the University, also excels on instruments in the collection. He has presented more than fifty recitals and lecture recitals throughout the country and has made countless solo and chamber group appearances, performing works of the Baroque period. He is a frequent harpsichordist with choral groups presenting Bach Cantatas. He and his group of players are famous in the area for their accompaniment of Shakespearean plays, and one of the high spots of the musical season in Utah is the annual joint program presented by Madrigal singers and Mr. Wakefield and his colleagues.

This love for old music and instruments might even be described as a "family affair." Mrs. Louise Wakefield was a music major in college, and performed with equal skill on the violin and piano. Today she is in high demand both as a harpsichordist and a performer on the old string instruments. The three Wakefield children also are learning the art of performance on the various old heirlooms. Johnny, age eight, and Jimmy, age six, are quite proficient on the recorders, and even Bobby, age two, has been able to produce a tune on the instrument since he was a year old.

Mr. Wakefield now is searching for the thousands of chamber cantatas composed during the 17th and 18th centuries for one or two voices and an equal number of instruments.

Still adding to the instrument collection, he currently is building a clavichord. He completed one, but it failed to meet his exacting standards, and so he plans to try again. He also has the necessary specifications and materials for a small virginal which he intends to complete as soon as he can spare time from a busy schedule of teaching and the increasing demand for lectures on and performances of this music that is so steadily growing in popularity throughout the country.

THE END

TEACHER'S ROUNDTABLE

(Continued from Page 23)

would be very much hampered if I had to follow any marked fingerings while sight reading. When doing this I discard all considerations of logical fingerings and I seldom use the ones I would if I studied the piece for real performance, in which case I would do some experimentation before making a definite selection. For we must remember that fingerings cannot apply to all hands and fingers alike. It seems to me that observing the marked fingerings while sight reading places an added burden on the eyes and brain. So I don't pay any attention to them and instead I use a process of vision. I embrace about one measure ahead at a glance, including the harmony and its supporting bass, and should there be some passage-work which proves too involved to be accurately deciphered I fake it in a way which gives the impression of the real thing. This of course applies to difficult numbers, not to pieces of fourth or fifth grade which are relatively easy to read correctly at first sight.

In my mind one becomes a good reader through reading, but this ought to be done very gradually. Read very slowly if necessary, but watch for the best possible accuracy, for a current mistake consists of reading difficult texts too fast. And remember what Liszt once said: "Anyone can read even my Transcendental Etudes at sight . . . if he does it slowly enough."

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THOSE FOUR YEAR OLDS WHO RANG THE BALDWIN

(Continued from Page 16)

On the bridge sat the four and five year olds shyly peeping from behind parasols. An eleven year old pupil began to play oriental music. Purple and pink balloons hung in blown clusters of grapes.

When the curtain opened, the bridge children came gracefully down and went into a parasol drill of our own makeup accompanied by the eleven year old. The magnolia fragrance from the flanked bridge floated audience-ward. And my one tall garden lily expanded into an exotic perfume. "Waft the people to the stage with sweet perfume," I'd once read. Try it. It's worth it. That is, if you live in the country as I do and can cart flowers into town.

The eleven year old hadn't liked the name of her piece. "Let's change it to *A Japanese Garden Party*." Good for her! We did. And built the whole program around it, straying now and then to Bach, Schumann and Chopin. Another pupil re-named her piece *Blow Gently Sweet Bubbles*. This nice composition seemed to call for soft action. Eight little girls in pastel evening dresses blew bubbles perfectly in mauve by dipping the eyeglass looking affair into small bowls of five-and-ten fluid and slinging them outward on the first beats. The whole stage floated with small worlds reflecting the foot lights. The audience was enchanted.

The little girl who accompanied this had hated piano and everybody. Her near sightedness was also against her. Her performance called for an encore. She doesn't hate it anymore. Her mother had wanted her to learn nothing but hymns. "For that's what she's a-studyin' for." She was the most deft child at craft work I have ever seen and practically did the stage herself so enthusiastic she had become. Hers was a brilliant mind that unless properly occupied spent it in fabricating tall tales to whisper and hurt. She now has a goal—a creative one, too. And I think, button belts, bubbles and music helped to shape it. Also she loves the costumes she herself had made. And she does learn hymns—she is the only one in her church in the country who plays at all! All of my pupils study hymn playing. The town needs them. But they do not neglect scales, triads, arpeggios etc., which they do at two pianos. I have a friend in Ashville, N. C., who does ensemble scale work at four grands. All pupils love it. It is as stirring as a concert.

The eagle of the Japanese Garden Party, a seven year old little boy who now plays Bach with splendid phrasing, had a piece he just couldn't get interested in. "What does it sound like to you?" I asked. His playing became brisk when he named it *I Am Wall, Cowboy*. Gene Autry like, he strolled to the piano, shot his pistol in the air, and played with gusto. His costume was his mother's pride. Another boy especially liked Ada Richter's Indian numbers because his nine year old brother who had not spoken or used his hands or feet since four years of age, nodded his head to their rhythm. The Ada Richter player paddled silently to the piano in full fringe. When he had finished he lifted his bow and arrow to point at a disturbance behind the pianos. The disturbance was an Indian maid who softly ran from piano to piano then lovingly did a *Long Time No See* piece.

An older pupil, who simply could not memorize, according to her, played from memory a Heller Minuet Op. 46 No. 22, to which a traditional minuet was danced. Another pupil whose fingers were twisted and stiff from a childhood illness, played nobly, the beauty and earnestness of her being overcoming all handicaps. I wear an artificial leg, but in all my five years of its unrivaled friendship I have not had to stop any folk dance teaching, pedaling or regular routine. One of my pupils was afflicted with fits. But she never had one in the studio. And she touched the piano like an angel bending to the harp.

The highlight of the program was the playing at two pianos of the young four-and five-year olds. They brought the house down. The curtain closed on The Skater's Waltz really being skated. A child in a short full-skirted outfit of white, skated in and out among small pupils playing studio orchestra made instruments. At the back of the stage, a shy boy stood holding a handful of balloons. She took one each time she sailed by him. The pupil who couldn't memorize played. Just before the curtain closed, the skater threw the balloons to the audience amid thundering cheers.

The festivity of the recital was not a shallow splurge of color to hide the faults. It was to entertain and please. One old Grandfather took off his hat and said "Thank you, mam. There ain't never been nothin' I am through so happy like."

Last spring we did not go in for settings because we wanted three pianos on the stage. We were stressing ensemble playing. I belong to a six piano ensemble in Raleigh, N. C. which is directed by Stuart Pratt, a pupil and friend of Egon Petri. There are twelve players, two to each piano. One of them is an excellent pianist from Puerto Rico. Naturally ensemble work would be forthcoming with my pupils. We use John Schaum's Duet Album for the older pupils. But the Ensemble Chorals had certain nails. They were last year's four and five-year olds. So much had been said about their playing that there were three photographers there to snap their pictures. The first piano artist had just a few weeks before stood up and directed the Rotarians in *America*. Also she put them through the paces of the English folk dance *The Chestnut Tree*. They did it, too. Both fat and thin ones. I had told her to play only one piece since time was running out. She announced one and played three.

The second piano artist refused to take her "evening gloves" off at their ensemble performance. The third piano artist can play at least five pieces from memory—two-page ones. The little singer sang a solo accompanied by the five year old. They made a mistake. But all of them ended up saying, after playing Robert Nolan Kerr's *The Baseball Band*:

"Hope you like our little tune,
We'll play big ones soon!"

THE END

QUESTIONS AND ANSWERS

(Continued from Page 22)

to know of any school even in Chicago that has a department of eurythmics.

—K. G.

IS IT MONOTONOUS?

■ *I wish you would give me some suggestions about the interpretation of Des Abends by Schumann. It is a required number for our Spring Festival, but the piece seems to me to be rather monotonous, and I wonder whether the tempo and dynamics could be altered a little so as to make it more appealing.*

—Miss M. P., Florida

The mood of this composition is the quiet, restful one of evening after the work of the day has been finished, and probably this evening mood can best be expressed by the very monotony of which you complain. However if you bring out the melody notes carefully and if you play with those subtle tempo and dynamics variations, with due regard for the climaxes of the "inside phrases" you should have no trouble making the piece a very lovely one. If you do not have an edition that is well supplied with tempo and dynamics signs I suggest that you buy some other edition. You might also buy a recording of the music and listen to an artist's interpretation.

—K. G.

ORGANIST AND CHOIRMASTER

(Continued from Page 24)

together. The director for his part should feel the organist to be a mild, unshakeable Rock of Gibraltar at the organ-bench, upon whom he may lean heavily in times of stress.

Such a situation of mutual confidence is often the point of departure for extraordinarily fine church music. In an earlier article I cited the example of Virgil Fox, organist, and Richard Weagly, choirmaster of the Riverside Church in New York City. Virgil Fox is primarily an organist, besides which his extensive recital tours leave him insufficient time for the many administrative duties of the usual organist-choirmaster. These are capably discharged by Mr. Weagly, who also trains the choristers. The two men similarly shared the duties of the musical program at several other churches before going to Riverside. Here is an example of two musicians who have worked together for a long time and have full confidence in each other's capabilities.

Similar instances all over the country could be cited in which co-operation, consideration and confidence are the basis of the working arrangements between organist and choir director. Consequently the most excellent results are obtained.

On the other hand I can think of several situations in which the organist hates the choir director, a sentiment cordially reciprocated by the director. The inevitable result is bickering and constant misunderstandings. Each man is forever trying to put the other in the wrong. When the director gives a bad cue, the organist adds to the confusion, instead of clarifying it by skillfully supporting the soprano, alto, tenor or bass part at the proper moment. When the organist plays a wrong note especially in an exposed passage where it sticks out like a sore thumb, the director does not conceal his delight.

Inevitably the feud transmits itself to the choir which is split by a pro-organist faction and a pro-director party. So much internal friction does not make for good performance. Once in a while something will come off well, but for the most part the music is not good. How could it be?

There are, I freely admit, many organists who think they know it all. There are also plenty of choir directors who think they know it all. When two of these come together the Music Department becomes the War Department of a church.

I feel it is wonder to go on the assumption that, however much one knows, it is just possible one might learn a little more. Even a distasteful experience is valuable if one learns something from it.

In 1921 I played in the First Congregational Church of Oakland, California. The church maintained, in those days, a fine quartet of soloists and a large chorus choir under the direction of a most excellent conductor, Eugene Blanchard.

Mr. Blanchard was a stern taskmaster. Today I am eternally grateful for having worked with him. In those days I thought he was the meanest man I had ever seen.

He seemed to go out of his way to make things difficult for me. He would make a point of insisting that I read the anthems at sight for the first rehearsal. Although he was very patient he would make me keep at it until I got the notes right. In the middle of a rehearsal, he would think nothing of making me go over a passage for minutes at a time with seventy people sitting so quietly you could hear a pin drop.

How deflating this was to the ego of a young organist not out of his teens may be imagined. Gradually, however, it began to dawn on me that as a result of this harsh discipline my sight reading was constantly improving. I realized that when Mr. Blanchard spent hours with me at the organ to get the music to come off as he wanted it, the reason was that he had confidence in me. I saw that he was making generous use of his own time to pound into my head things which it would be useful for me to know. That changed my point of view toward him, and thereafter things went more smoothly.

Differences between organist and choirmaster according to my observation, often are no more serious than this, and as easy to iron out. They should be attended to without delay. An unhappy and discontented organist can wreck the service. In retaliation the choir director, if he really sets his mind to it, can wreck the organist.

I suspect that a solution for nearly all situations of this kind is simply that familiar Golden Rule of "Do unto others" which all of us find so easy to memorize and so difficult to put into practice.

THE END

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NEW RECORDS

(Continued from Page 18)

Boccaccio, certainly one of the most successful, has been revived delightfully in part by artists who are masters of the style. Anton Paulik conducts soloists and orchestra of the Vienna State Opera, the chorus coming from the Vienna *Volksoper*. (Columbia ML 4810)

Mozart: *Piano Concerto No. 20 in D Minor, K. 466*
Piano Concerto No. 9 in E Flat Major, K. 271

Unless you like your Mozart prettied up, you will find this disc disappointing. Novaes was in a mood for romantic music when these concerts were recorded and she found no counter-inspiration in the conducting of Hans Swarowsky or the playing of the Vienna Pro Musica Symphony. Though the recording is not above average, the chief claim of this disc is the warmth of the conception and tone. (Vox PL 8430)

Chopin: *Les Sylphides*
Ibert: *Divertissement for Chamber Orchestra*

The ballet arrangement of Chopin music known as *Les Sylphides* finds a poetic interpreter in Roger Desormière conducting *l'Orchestre de la Société des Concerts du Conservatoire de Paris*. Beside the Desormière performance, that of Joseph Levine and the Ballet Theatre orchestra (Capitol P-8193) sounds almost brash even after allowances are made for differences in orchestration. The low-level sound of London's recording is in keeping with the conductor's studied approach. Ibert's work is a clever suite derived from incidental music written for a play. Desormière and his men show their abilities in another direction by giving it a rousing rendition. (London LL884)

R. Strauss: *Symphony for Wind Instruments in E Flat Major*

What Richard Strauss modestly called a sonatina has received posthumous publication as a symphony. Whatever it is, the lengthy, four-part work which he wrote shortly before his death grows monotonous in spots despite an excellent performance by a group of sixteen symphony players directed by Izler Solomon. M-G-M, whose classical discs have shown great technical improvement lately, has given the performance splendid reproduction. (M-G-M E3097)

Brahms: *Symphony No. 2 in D Major, Op. 73*

Another Brahms D Major is always welcome when it comes with such strengths as feature this new London recording. Conductor Carl Schuricht, now in his mid seventies, goes straight to the heart of Brahms, revealing with equal clarity his tenderness and his moments of exaltation. The excellent Vienna Philharmonic responds knowingly. Reproduction is good though this disc requires both more bass and treble boost than is customary with London FFRR equalization. Surfaces are ideal. (London LL 867)

Rachmaninoff: *Sonata in G Minor for 'Cello and Piano, Op. 19*

Cellist Joseph Schuster and pianist Leonard Pennario are responsible for the first recording of this sonata expressly for LP. Rachmaninoff's only work of the kind it expresses through the dark coloring of the 'cello and the sympathetic companionship of the piano the composer's typical Russian outlook. Schuster and Pennario have performed the sonata authentically, all right, but the engineers felt that they must produce soft mellow sounds which, like the noisy surfaces, are really not necessary. (Capitol P-8248)

Geminiani: *6 Concerti Grossi, Op. 3*

Among baroque composers Francesco Geminiani ranks far from the top but the six *concerti grossi* of his opus 3 (1733) are works of real charm. The celebrated Barchet Quartet, Helma Elsner, harpsichord, and the Pro Musica String Orchestra of Stuttgart conducted by Rolf Reinhardt have recorded the entire opus with understanding and style. The string tone having been ideally recorded, the buyer's only caution is this observation: Six Geminiani concerti grossi on one disc may be better for reference than for continuous listening. (Vox PL 8290)

Boccherini: *String Quartet in A Major, Op. 39, No. 3*
String Quartet in E-flat Major, Op. 58, No. 3

Luigi Boccherini (1743-1805) wrote some 90 string quartets and around 125 quintets, very few of which have found their way to records. That some of these early chamber works have considerable interest is proved again by the remarkable *Quartetto Italiano*. Playing as usual from memory, the four young members of the quartet have recorded sample Boccherini quartets from the middle and late periods of the composer's career. Their playing matches the reproductive standards of the disc in the matter of excellence. (Angel 35062)

Verdi: *Highlights from "Il Trovatore"*
Puccini: *Highlights from "Tosca"*

Full-length operatic recordings have been the rage ever since long-playing records appeared, but plenty of people still want recorded excerpts. For Italian opera, Capitol-Cetra has a wide choice. Not only are nearly fifty complete operas available, but "Highlights" of nine are now on the market. The "Highlights" series offers the most familiar arias, ensembles, choruses from the complete recordings. Performances are typical of today's Italian best, and the reproduction is generally excellent. (Capitol-Cetra A50153 and A50159)

Schubert: *Quartet No. 14 in D Minor, Posth.*

What a combination! The Budapest String Quartet, Schubert's "Death and the Maiden" chamber opus, and four celebrated Stradivari string instruments from the Library of Congress. When the three are combined with Columbia's engineering magic the result is a chamber music recording deserving the highest commendation. (Columbia ML 4832)

Liszt: *Piano Concerto No. 1 in E Flat Major*
Piano Concerto No. 2 in A Major

Here's Liszt as you like it, that is, if you like it with no holds barred. Orazio Frugoni, European pianist now teaching at Eastman, and the Vienna Pro Musica Symphony under Hans Swarowsky have given Liszt free reign with their talents in performances that strongly underline the tender and emphasize the fiery. Vox's hi-fi reproduction preserves the sonority and brilliance of these outspoken readings. (Vox PL 8390)

Dvořák: *Gypsy Songs, Op. 55* and *Love Songs, Op. 83* (Nos. 1, 2, 3, 4)
Grieg: *A Program of Songs*

Capitol should be proud of this vocal disc presenting Dorothy Warenskjold, soprano, and the Concert Arts Orchestra conducted by George Greeley. For one thing, the recording is a thorough technical success, the clarity of instrumentation and balance of singer and orchestra being uncommonly good. Miss Warenskjold's voice is lovely and expressive though there is occasional unevenness of tone because of faulty diction. This record should have a good sale among the country's singers and teachers of singing. (Capitol P8247)

American Indian Music

Students of authentic American Indian music will be grateful to the folklore section of the Library of Congress Music Division for sponsoring three novel LP discs. Collected by Dr. Frances Densmore between 1915 and 1929 the disc anthology includes many types of music from the Menominee, Mandan, Hidatsa, Nootka, Quileute and Papago tribes. Since the original recordings were made in the field on a cylinder machine the new LP versions are poor tonally. Had they not been recorded when they were, however, many of them would have been lost for ever. (Library of Congress L31-33)

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